London 2012 Brand expression guidelines

April 2010

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London's 2012 bid was like no other

It promised to inspire the youth of the world.
To engage, involve and enthuse – to change lives.
It promised to put the Olympic Games and
Paralympic Games at the heart of contemporary life.

This demands a step change. Moving the Olympic Games brand beyond sport, beyond the elite, beyond the host city. Bringing it to everyone, old and young. Making it relevant, giving it resonance. London can do this.

Our influence, our talent and our brand can move the Games on. London 2012 will bring new energy, new relevance to the Olympic Games. It will bring the Games closer to everyone.

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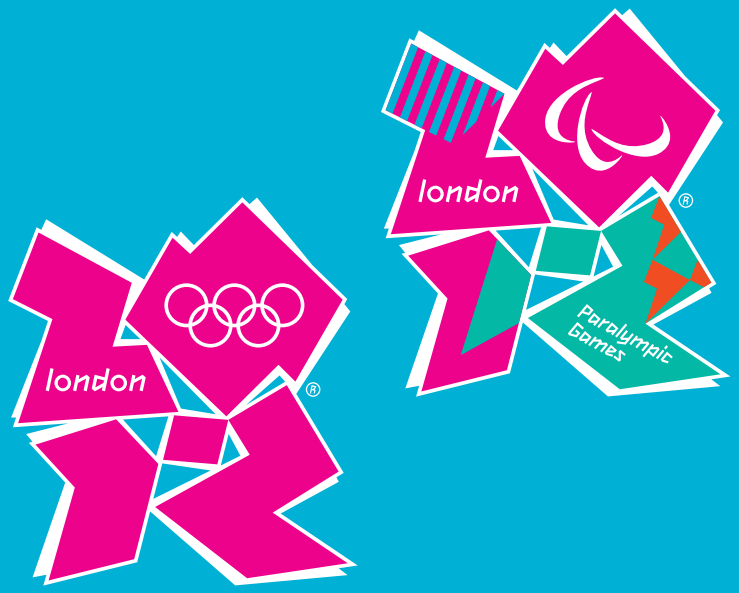
A Games closer to everyone

To connect with everyone, we need to inspire, captivate, involve and share with everyone like never before. We need to think differently. We need to go beyond the expected. To push beyond our personal best.

From how we promote sustainability to how we use technology and new media to take the Games to the world. Our identity cannot be ordinary. It has to challenge conventions, break new ground, raise pulses and leave a lasting impression.

Provocative, unexpected, distinctive and bursting with life. It captures the youthful spirit of London and the energy of the Games. It cannot just sit quietly in a corner.

The Olympic and Paralympic Emblems are symbols like no other…



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The creative idea

Energy bursts out from the heart of our identity, in all directions, connecting everyone and bringing everyone together...

To inspire and share with them the spirit of the London Olympic and Paralympic Games.

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To the United Kingdom

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To London

with East London at the heart

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To the Olympic Park

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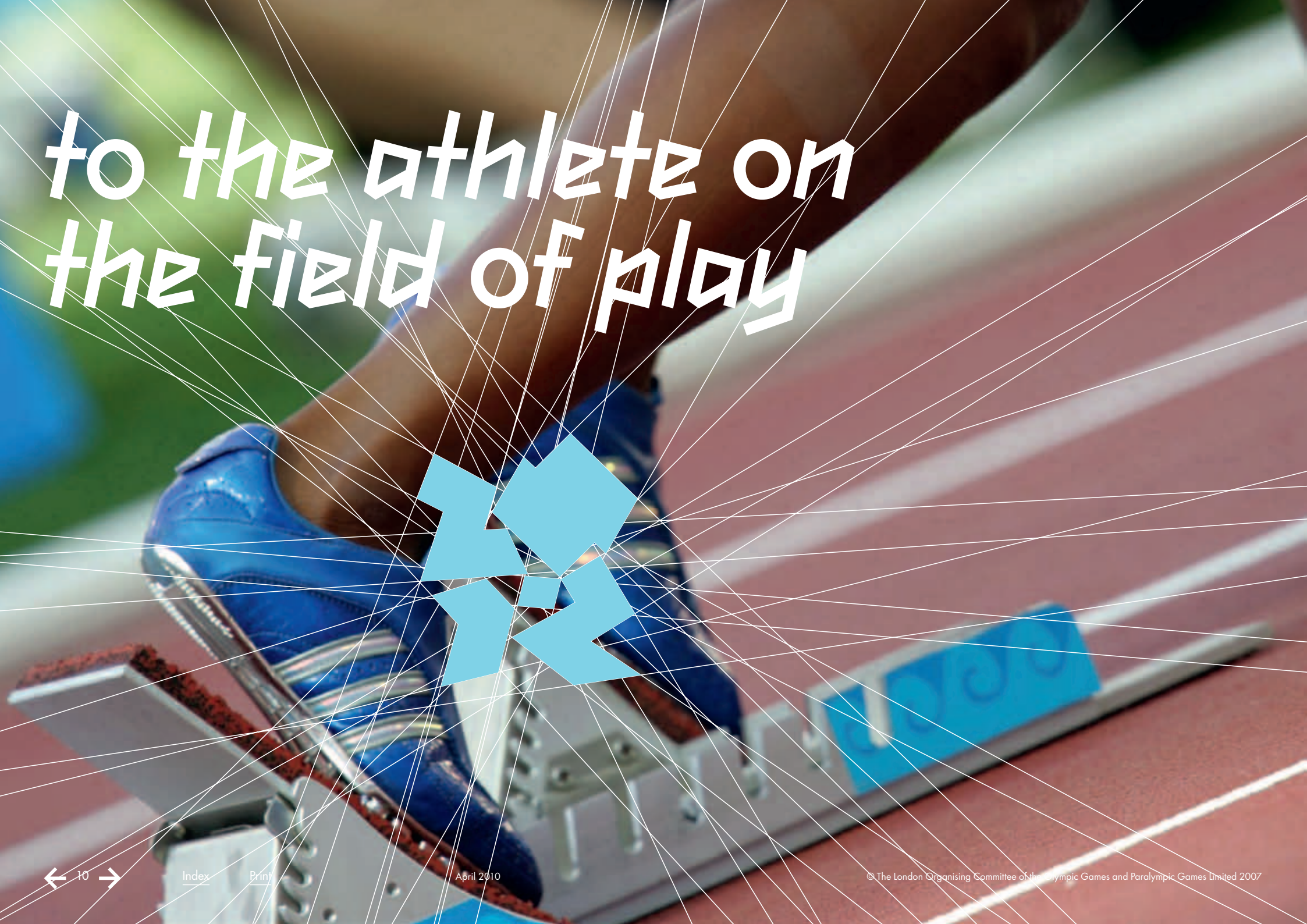
to the athlete on the field of play



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Go create...

The London 2012 brand is one of the most complex branding systems in the world of sport. The visual expression crosses every touchpoint and new ones to come. It has to surprise and delight, be flexible, yet be consistent and coherent.

The following examples demonstrate the system applied across typical applications.

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Our flexible system

This burst of energy from the heart of our identity will be our system. It is a system with set rules which allows our creative idea to be present in all of our communications:

– It encourages interpretation and creativity and ensures a consistent control.

– It simplifies and brings clarity to our existing visual assets.

– It creates an exciting foundation for the development of our brand.

This is a system like no other...

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Examples shown for illustrative purposes only.

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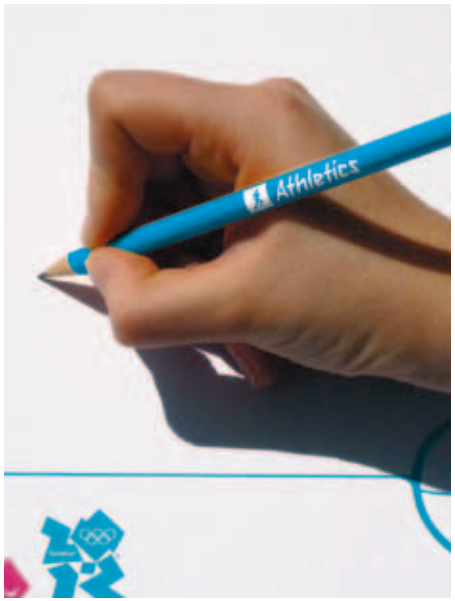

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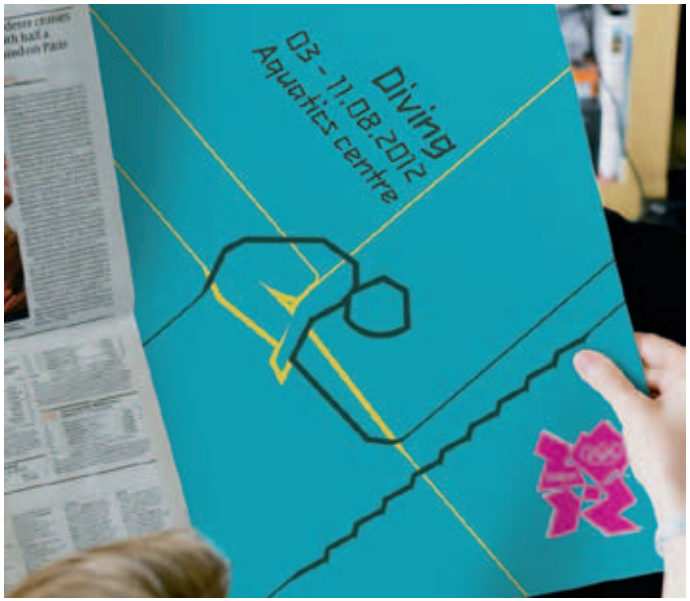

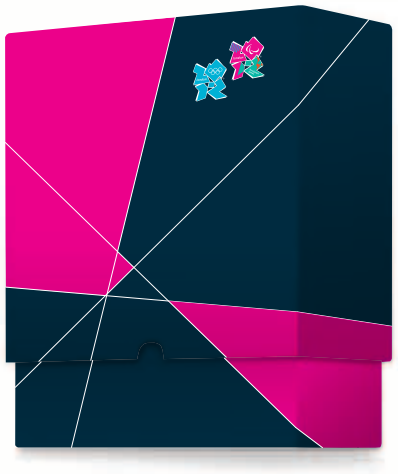

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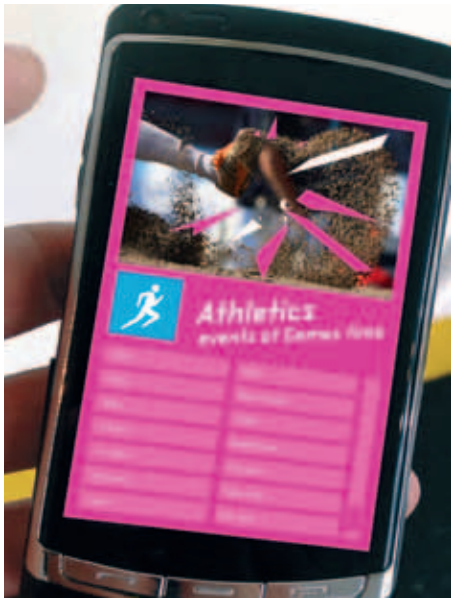

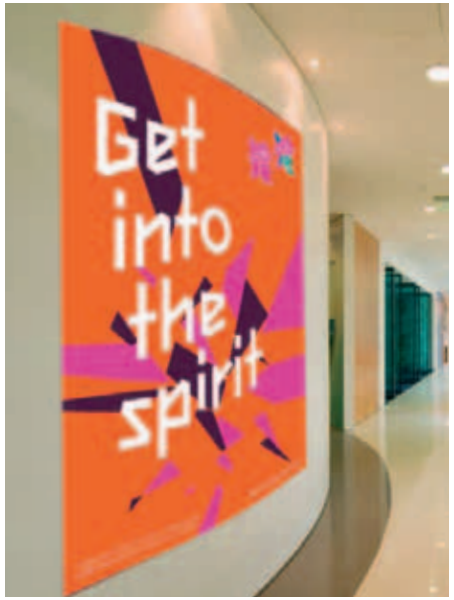

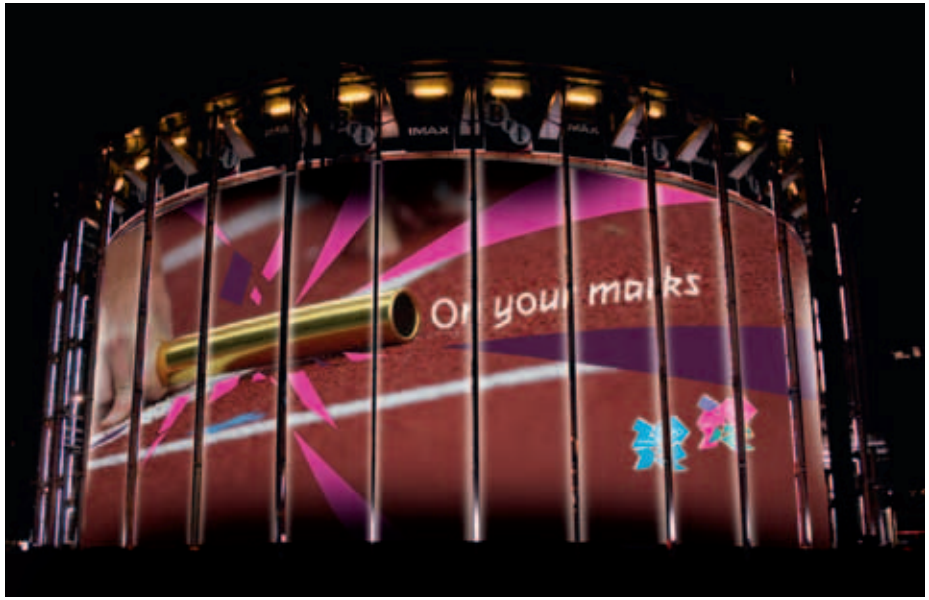

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London 2012 brand checklist

To make sure you have created something that is on brand, it's worth running through these 15 questions to see if your piece of communication fits into all the criteria.

The idea
1. Does it reflect our ambition of a Games for everyone?
2. Does it inspire and encourage participation?
3. Does it suggest pushing beyond your personal best?
The content
4. Is it accessible and inspirational? Do the headings draw you in?
5. Is it clear, concise, informative, and fit for purpose?
6. Does the tone of voice feel London 2012?
The look
10. Does it use our Flexible Grid correctly? Please refer to page 21 onwards.
11. Is the Emblem in the right place, at the right size and does it have enough standout?
12. Have you limited the number of colours?
13. Do the graphic elements, the copy and imagery work as a whole?
14. If you cover the Emblem up does the communication look London 2012?
15. What impact are you creating for your audience?
The images
7. Do the images really inspire you?
8. Do they help tell the story or set the mood?
9. Are they cropped in an interesting or unusual way?

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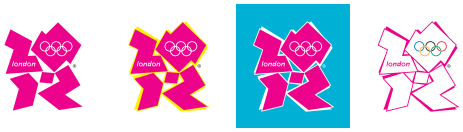
Our toolkit

Our toolkit is based around these elements:

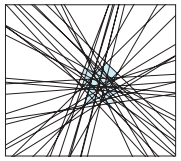
1. London 2012 Emblems.
2. Flexible Grid.
3. Pattern.
4. Typography.
5. Colours.
6. Imagery.
7. Pictograms.

The following pages will show you how to apply the London 2012 brand elements effectively.



Olympic Emblems

Paralympic Emblems



Flexible Grid

Pattern

Segment | Burst | Segment and Burst | Segment and Line

Typography

2012 Headline

Futura

Arial

Colours

Brights | Darks | Black and White | Specials

Imagery

Athletes | Community | Places | Objects

Pictograms

Dynamic | Silhouette

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Flexible Grid

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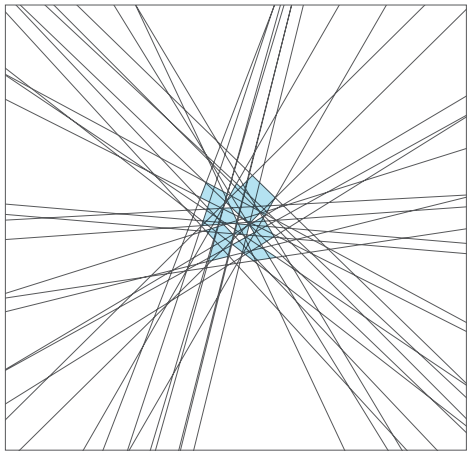
Flexible Grid – overview

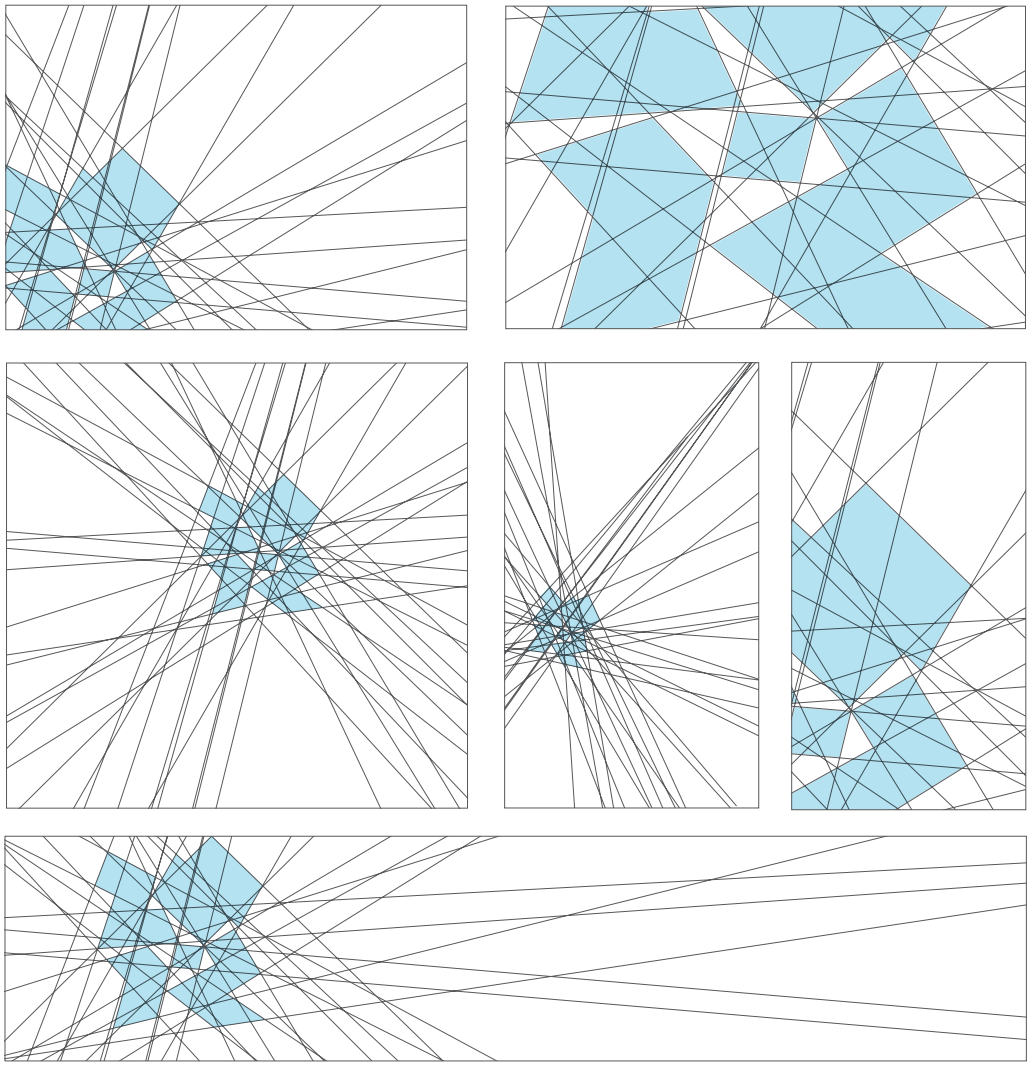
Our creative idea of 'energy bursting from the centre' is expressed through the Flexible Grid.

The Flexible Grid has at the heart of it the construction lines of our Emblem and is used in a variety of ways across all of our applications as an expression of our creative idea.

It has a set of rules which are easy to follow, and encourages interpretation and creativity but within a consistent control.

This is a grid like no other...





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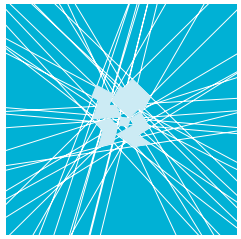
Flexible Grid – creating variety

The Flexible Grid allows us to tailor our designs to suit the many different audiences and applications. Our design language can be dialled up or down. For the general public or youth, impact and energy can be created on merchandise, posters and banners, whilst a quieter tone can be used for partners and stakeholder communications.



Segments

Bursts

Segments and Bursts

Segment and Line

(3D and object only)

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Step 1: Choosing a focal point

Choosing a focal point in a design

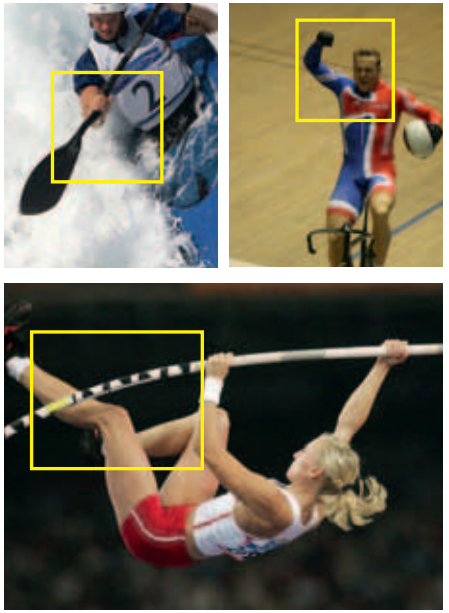
Once you've considered your audience and the type of application you are creating, the first step is to choose the main focal point on the application over which to place the heart of the Grid. This may be a key word or phrase, a point on an image, or the space in an environment.

The list below suggest some areas of action or interest, particularly in an image, that might be used as a focal point:

- Point of energy.
- Point of interaction.
- Point of emotion.
- Point of involvement.
- Point of engagement.
- Point of concentration.
- Point of intensity.
- Point of commitment.
- Point of interest.
- Point of connection.

Over typography

Over imagery



Over objects

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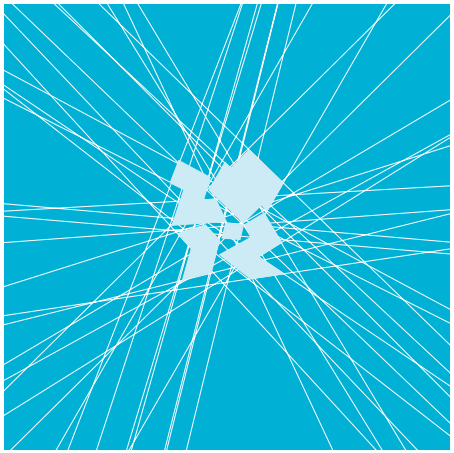
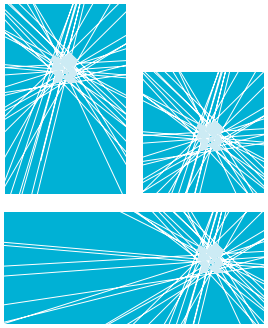
Step 2: Scaling the Flexible Grid

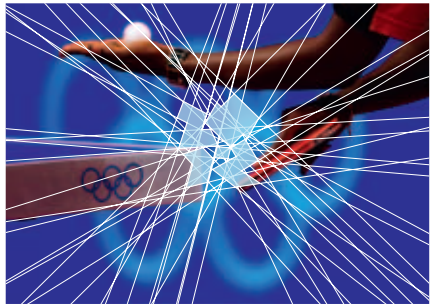
How large or small you use the Grid over an application will determine the amount of detail and energy that is created.

The larger the Grid the bigger the elements used in the design, used smaller and more energy may be created.

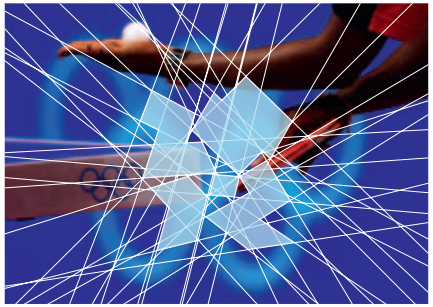




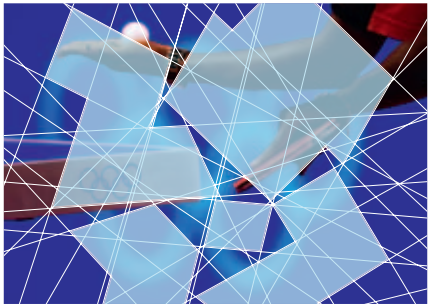
The Grid may be extended



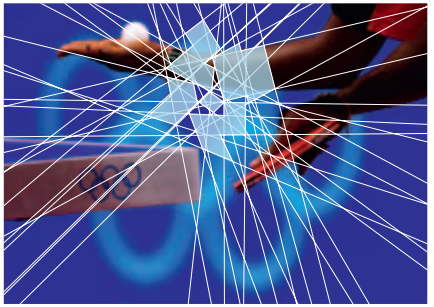
Small



Medium



Large



The Grid may be rotated

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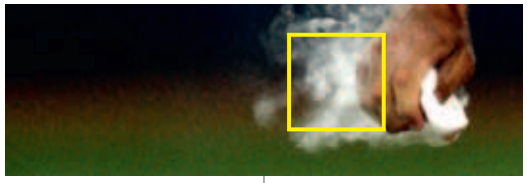
Flexible Grid – using over imagery

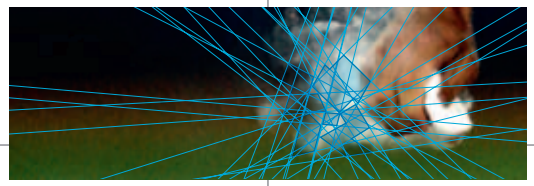
Having determined your audience and function of the communication, choose the focal point in your image. Overlay the heart of the Grid at the required scale to determine the impact required and draw in the Segments or Bursts required.

1. Decide your focal point.
2. Centre the Grid over the focal point
   – The Grid may be scaled up or down
   – The Grid may be rotated
   – The Grid may be extended, or cropped to fit.
3. Create shapes by highlighting Segments/Lines around focal point.
4. The shapes/Lines accentuate the focal point.

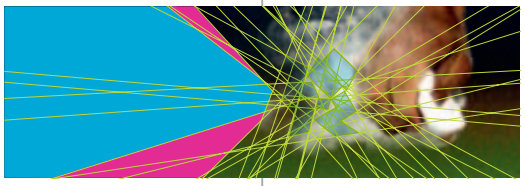
1.



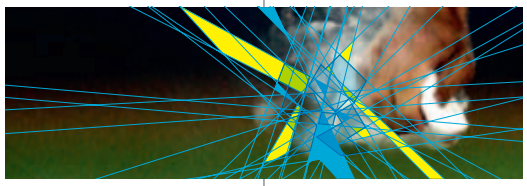
2.



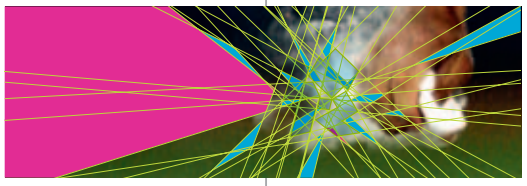
3.



3.



3.



4.

4.

4.

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Flexible Grid – using over typography/objects

Choose the focal point based on a key word, headline, or determine the centre of an application. Overlay the heart of the Grid at the required scale to determine the impact required and draw in the Segments or Bursts required.

1. Decide your focal point.
2. Centre the Grid over the focal point
   – The Grid may be scaled up or down
   – The Grid may be rotated
   – The Grid may be extended, or cropped to fit.
3. Create shapes by highlighting Segments/Lines around focal point.
4. The shapes/lines accentuate the focal point.

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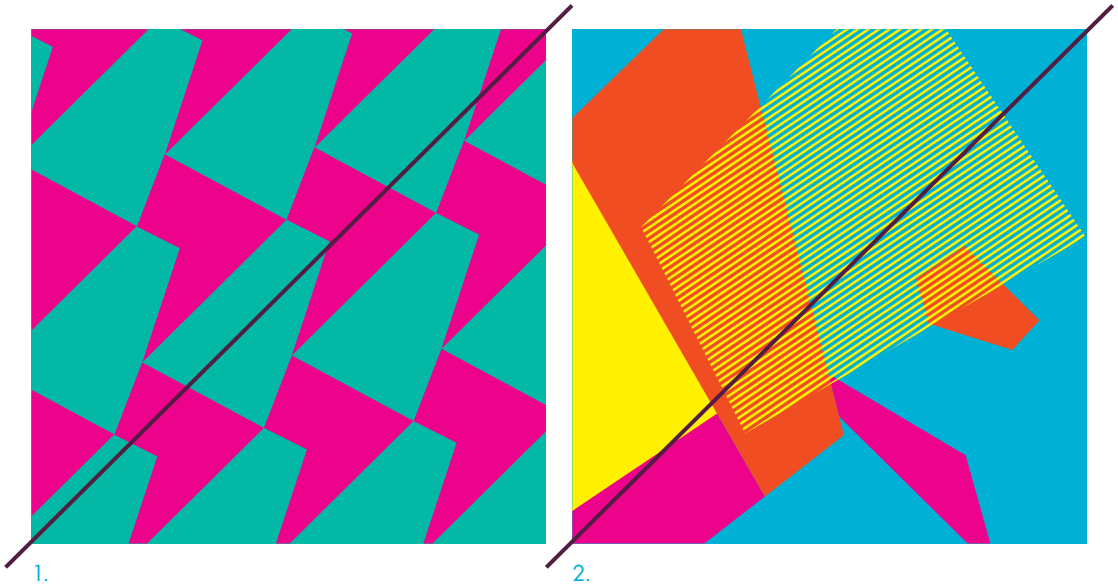
Patterns no longer in use

We no longer use Pattern treatments such as repeat and combination patterns. This will ensure our other Pattern treatments such as Pattern Bursts and Pattern Segments will be used more efficiently in order to create a stronger and more consistent brand.

1. We no longer use repeat patterns.
2. We no longer use combination Segments.



1.

2.

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Pattern Segments

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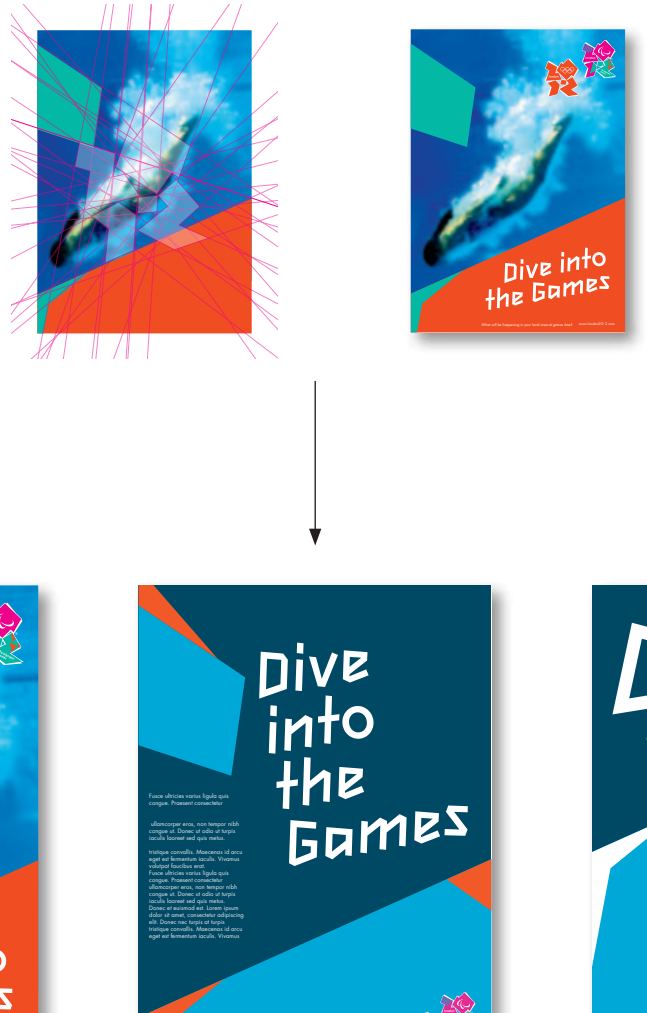
Pattern Segments – overview

Pattern Segments are large graphic shapes that come from the Grid. They are used to hold text, colour, images and to create energy in layouts.

Overlaying the Grid creates different Pattern Segment layouts. Use one larger Segment, supported with a few 'highlight' Segments in another colour.

Pattern Segments can be used in a variety of different ways as shown here, with imagery, as pure graphic layouts, or with copy-heavy applications.

Only use a maximum of two colours with imagery and a maximum of three colours in pure graphic layouts.


Dive into the Games
Dive into the Games
Dive into the Games
Dive
into the Games
What will be happening in your local area at games time.

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Pattern Segments – range

You can use Pattern Segments in varying amounts: from less, to more, depending on the type of tone and energy you want to convey.

Less ◄——————————————————————————► More

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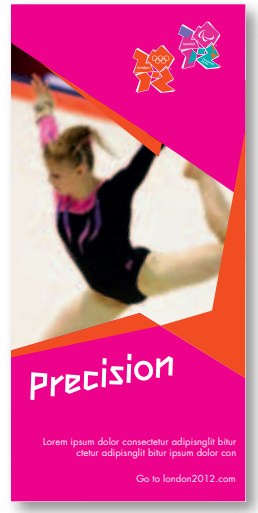
Pattern Segments – print examples


Precision
Lorem ipsum dolor consectetur adipisnglit bitur ctetur adipisnglit bitur ipsum dolor con
Go to london2012.com

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Pattern Segments – print examples

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Pattern Segments
– merchandise examples

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Pattern Segments – don'ts

To maintain a strong and distinctive brand it is important to use Pattern Segments in a consistent way. Here are some examples of what we cannot do with Pattern Segments:

1. Don't use more than one large Pattern Segment.
2. Don't have Segments all same shape or size.
3. Don't use shapes that are too regular or consistent (i.e. diamonds, squares).
4. Don't use more than two Bright colours on layouts.
5. Don't cover up the main focus of the image.
6. Don't use all Bright/Dark colours.

1.

2.

3.

4.

5.

6.

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Pattern Burst

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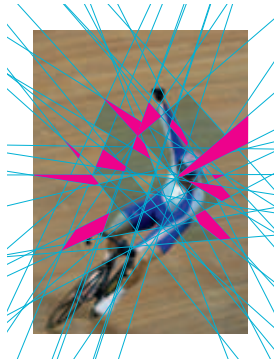
Pattern Burst – overview

Pattern Bursts are graphic shapes that come from the Grid. They are used to accentuate physical movement, expression, or energy in a design.

Overlaying the Grid creates different Pattern Burst layouts. Always cluster the Pattern Burst around your focal point. Always use a variety of different sizes and shapes to create dynamism.

Use only a maximum of two colours with imagery and a maximum of three colours with pure graphic layouts.



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Pattern Burst – range

You can use Pattern Bursts in varying amounts: from less, to more, depending on the type of tone and energy you want to convey.

Less ◄——————————————————————————► More

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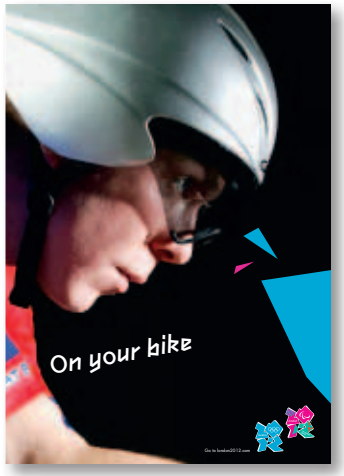
Pattern Burst
– print examples: less



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Pattern Burst
– print examples: more

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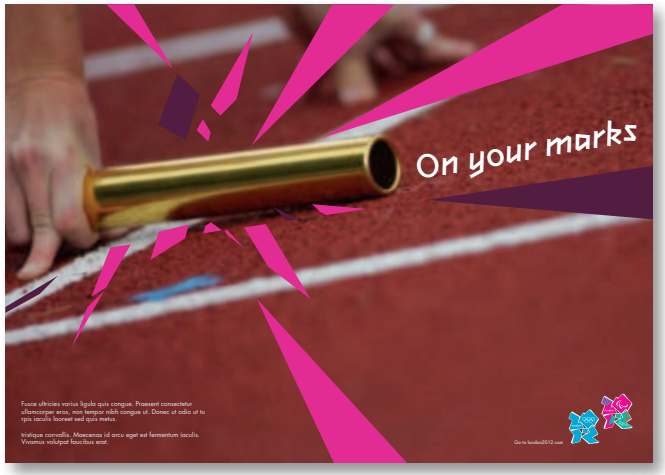
Pattern Burst
– print examples: more



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Pattern Burst – 3D examples

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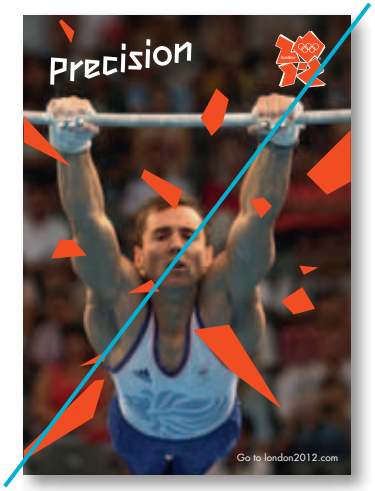
Pattern Burst – don'ts

To maintain a strong and distinctive brand it is important to use Pattern Bursts in a consistent way. Here are some examples of what we cannot do with a Pattern Burst:

1. Don't spread a Burst out so that it lacks focus.
2. Don't have too many sharp Pattern Bursts.
3. Don't have Pattern Bursts in all similar shapes and/or sizes.
4. Don't cover up the main focus of the image.
5. Don't use more than two colours on images, or three colours on pure graphic layouts.
6. Don't use only Dark colours.

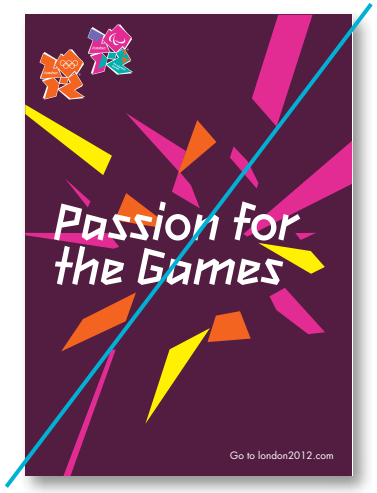


1.

2.

3.

4.



5.

6.

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Pattern Segment and Burst

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Pattern Segment and Burst — overview

Pattern Segments and Bursts use a combination of both types of Pattern. These can be used in cases where you want to use Pattern Bursts to accentuate physical movement, expression, or energy in a design and Pattern Segments to hold additional information.

Use only one large Pattern Segment then add a Pattern Burst. This can be used in a variety of different ways as shown here: with imagery, as pure graphic layouts, or with copy heavy applications.

Use only a maximum of two colours with imagery and a maximum of three colours with pure graphic layouts.

Get into the Games
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Lorem ipsum
www.london2012.com

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Pattern Segment and Burst – range

You can use Pattern Segments and Bursts in varying amounts: from less, to more, depending on the type of tone and energy you want to convey.

Explosive
Fusce ultricies varius ligula quis congue praesent consectetur ullamcorper
1815
What will be happening in your local area at Games time
Go to london2012.com

Less ◄——————————————————————————► More

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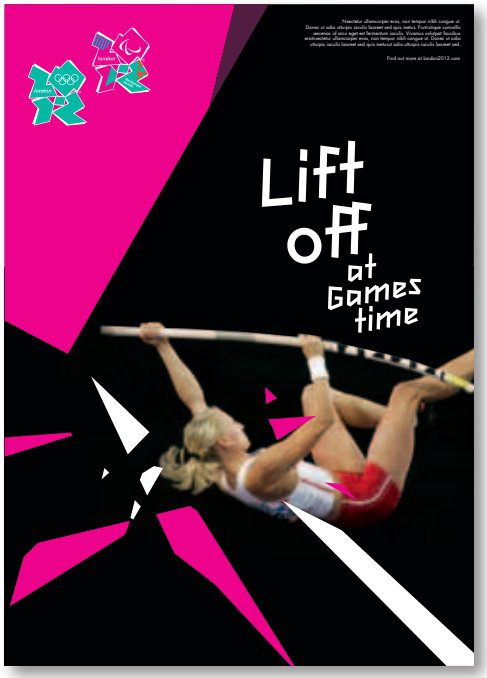
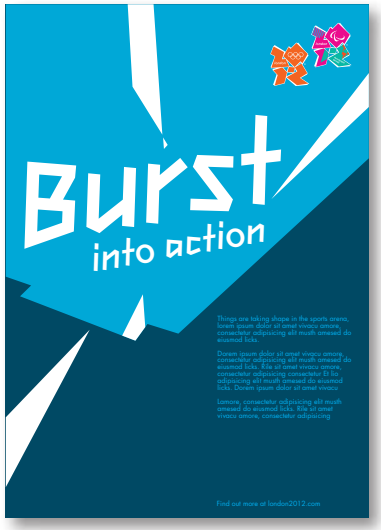
Pattern Segment and Burst – print examples





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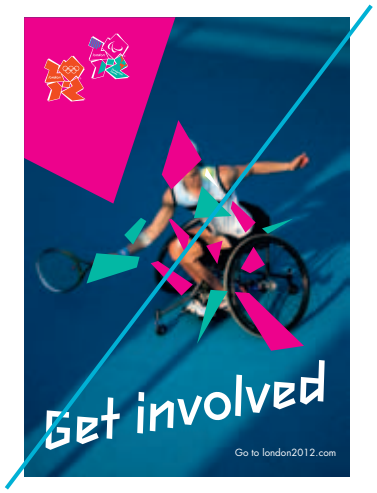
Pattern Segment and Burst – don'ts

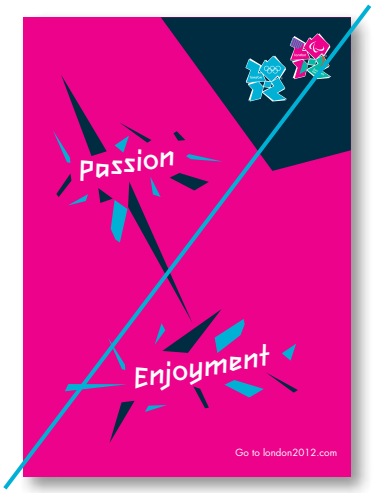
To maintain a strong and distinctive brand it is important to use Pattern Segment and Bursts in a consistent way. Here are some examples of what we cannot do with Pattern Segment and Bursts:

1. Don't use more than one main Segment on a design.
2. Don't cover up the main focus of the image.
3. Don't have multiple focus points for Bursts.
4. Don't use more than one colour on image, or two colours on pure graphic layout.
5. Don't use only Dark colours.
6. Don't spread a Burst out so it lacks focus.

1.



2.



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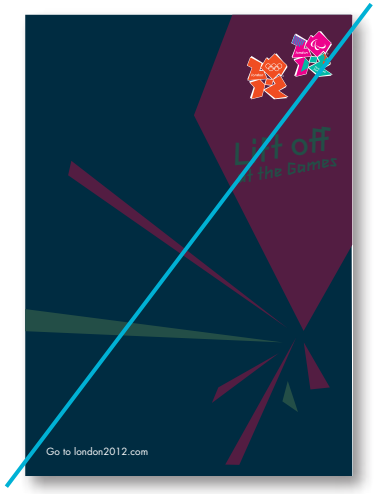

5.

6.

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Pattern
Segment and Line

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Pattern Segment and Line — overview

Pattern Segment and Line derive directly from the Grid. This is used as a pure expression of our creative idea. Pattern Segment and Line can be interpreted as a flat 2D graphic, or in a 3D structural way.

When used as a 2D graphic it can be used on a variety of applications as shown here. Lines always connect to the outer edges of a Pattern Segment, there is never a Segment edge without a Line. Use three colours maximum when using Pattern Segment and Line.

For more information on how to use Pattern Segments and Lines within 3D structures and environments refer to the 3D Brand Expression guidelines.

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Pattern Segment and Line – livery

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Pattern Segment and Line – 3D examples

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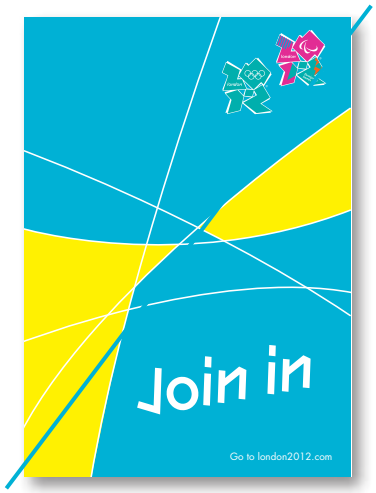
Pattern Segment and Line – don'ts

To maintain a strong and distinctive brand it is important to use Pattern Segment and Lines in a consistent way. Here are some examples of what we cannot do with Pattern Segments and Lines:

1. Don't use Pattern Lines that don't connect to the Pattern Segments.
2. Don't bend the Pattern Lines or curve them.
3. Don't use different Pattern Line weights.
4. Don't use Pattern Lines without Segments.
5. Don't colour Pattern Lines with different colours.
6. Don't use more than one main colour for Pattern Segments.

1.



2.

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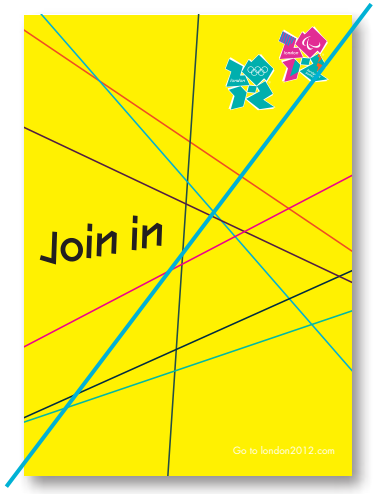

5.

6.

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Using no pattern

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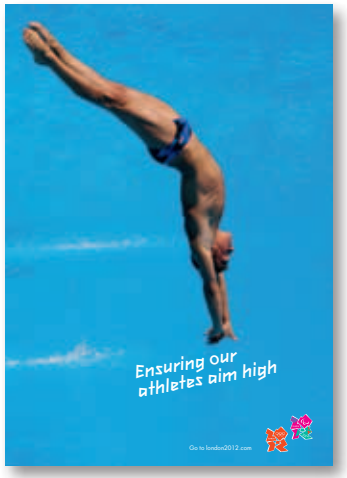
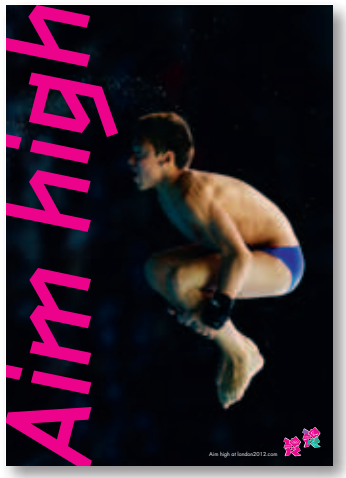
Using no pattern

Typography, colour and dynamic photography can be used to create simple layouts, whilst still retaining the look and feel of London 2012.

- It is possible to give typography a more prominent role when pattern is not being used.
- Photography with strong focal points should still be utilised.





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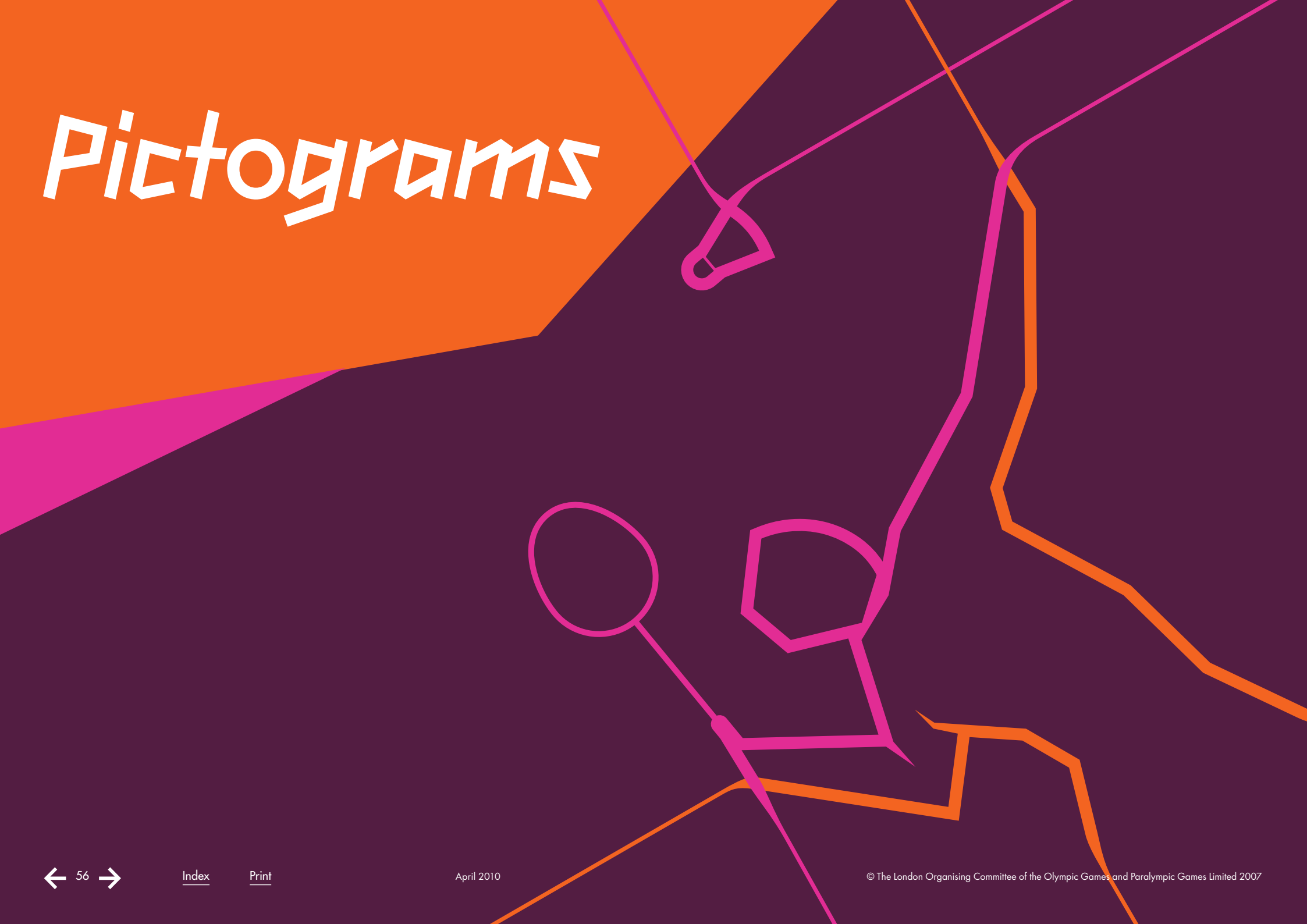
Pictograms



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Using Pictograms

London 2012 has two types of Pictogram to represent the sports and disciplines of the Games, the Silhouette Pictogram and the Dynamic Pictogram.

The Silhouette versions are preferred for information-based graphics such as signage, mapping and other functional applications.

Dynamic Pictograms are used as a support graphic for the Silhouette versions, for applications like merchandise, ticketing, banners, livery, and other large scale applications.

For more information on using Silhouette and Dynamic Pictograms please refer to the London 2012 Olympic and Paralympic Pictogram guidelines.

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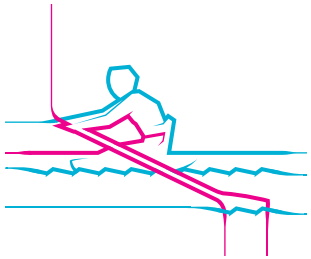

Dynamic

Silhouette

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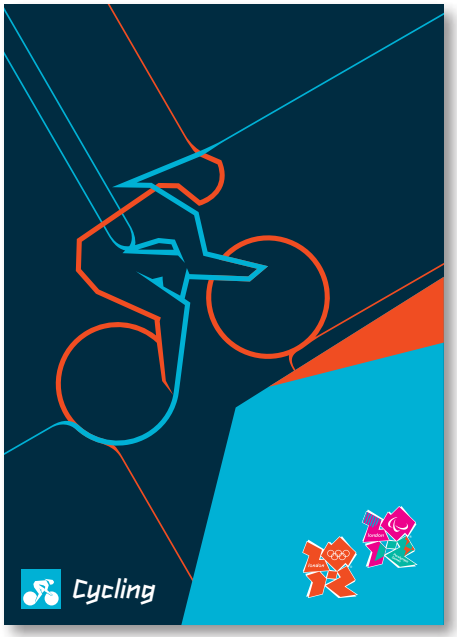
Using Pictograms with Pattern Segments

You can use the Pictograms together with Pattern Segments to hold information and to create a more dynamic design. Overlay the Grid onto the Pictogram to create the desired Pattern Segment in the same way as other Pattern treatments.

Some things to remember when using Pictograms with Pattern Segments:

- Pattern Segments hold text, copy, titles and logos.
- Only use Pattern Segments with the Dynamic Pictograms. Don't use Pattern Bursts or Pattern Lines.
- Use one primary Pattern Segment with a few small highlight Segments.
- Use the position and shape of the Pattern Segment to create depth and dynamic perspectives.



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April 2010
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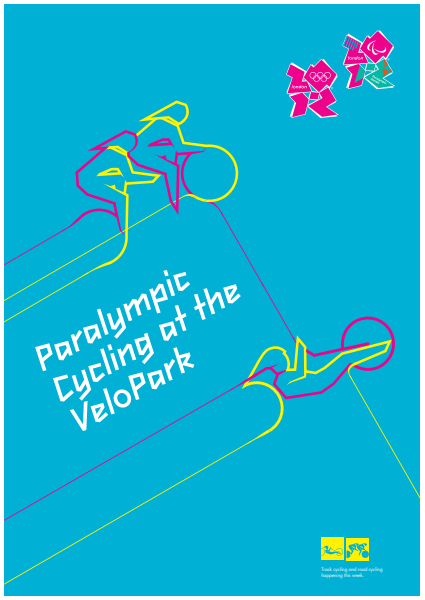
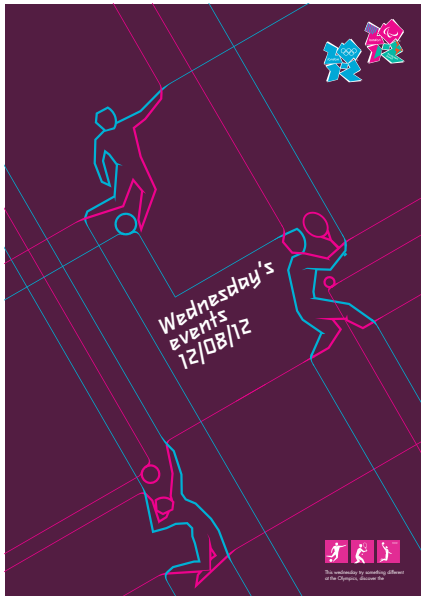
Using Pictograms without patterns

You can use the Pictograms without Pattern Segments when it isn't necessary to hold a lot of text and copy, such as merchandising, banners, and livery.

For more information on using Silhouette and Dynamic Pictograms, please refer to the London 2012 Olympic and Paralympic Pictogram guidelines.





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Emblems

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Olympic Emblem – overview

Our core Emblem has been created to have one unique and instantly recognisable shape. The Olympic Emblem contains the London logotype, Olympic Symbol, and Trademark reference.

There are three different styles of Emblem:

1. Solid.
2. Solid with Buzz.
3. Buzz only.

Please refer to the Olympic and Paralympic Emblem guidelines for more information on Emblems.

Solid

Solid with Yellow Buzz

Solid with white Buzz

Buzz only

Emblem sizes

Depending on the size of application there are different Emblem sizes available for print and on-screen use. Here is a simple guide for determining the correct Emblem size:

Print

Emblem	Small	Standard	Large
Emblem height (x)	15 – 27mm	27 – 200mm	>200mm

On screen

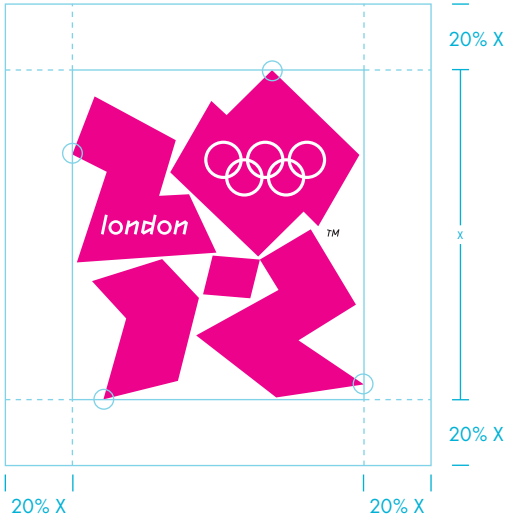
Emblem	Small	Standard
Emblem height (x)	69 – 100px	>100px

Registered Trademarks

For Emblem usage within the UK please use the ® Registered Trademark symbol.

For Emblem usage outside of the UK please use the ™ Trademark symbol.

Clear space

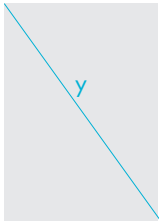


X = height of Emblem excluding the Buzz

Minimum Emblem size guide

Format	Minimum Emblem height
DL Size	25mm
A5 Size	26mm
A4 Size	37mm
A3 Size	51mm
A2 Size	72mm
A1 Size	102mm
A0 Size	145mm

For formats not mentioned here use the minimum size ratio of y/10 to determine Emblem height:



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Paralympic Emblem – overview

Our Paralympic Emblem shares the same shape as the Olympic Emblem but contains a unique pattern designed for the Paralympic Games. The Paralympic Emblem contains the London logotype, Agitos Symbol, Paralympic Games reference and Trademark reference.

There are three different styles of Emblem:

1. Solid.
2. Solid with Buzz.
3. Buzz only.

Please refer to the Olympic and Paralympic Emblem guidelines for more information on Emblems.

Solid

Solid with Yellow Buzz

Solid with white Buzz

Buzz only

Emblem sizes

Depending on the size of communication, there are two versions of the Paralympic Emblem available for print and on-screen use. 'Paralympic Games' reference inside and 'Paralympic Games' reference outside.

Print

Emblem	Text outside	Text inside standard	Text inside large
Emblem height (x)	15 – 30mm	30 – 200mm	>200mm

On screen

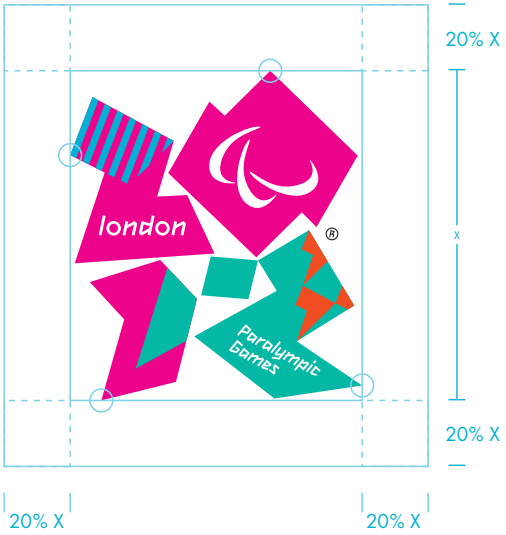
Emblem	Text outside small	Text inside standard
Emblem height (x)	69 – 100px	>100px

Registered Trademarks

For Emblem usage within the UK please use the ® Registered Trademark symbol.

For Emblem usage outside of the UK please use the ™ Trademark symbol.

Clear space (text inside)

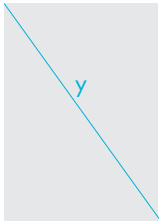


Clear space (text outside)

Minimum Emblem size guide

Format	Minimum Emblem height
DL Size	25mm
A5 Size	26mm
A4 Size	37mm
A3 Size	51mm
A2 Size	72mm
A1 Size	102mm
A0 Size	145mm

For formats not mentioned here use the minimum size ratio of y/10 to determine Emblem height:



X = height of Emblem excluding the Buzz

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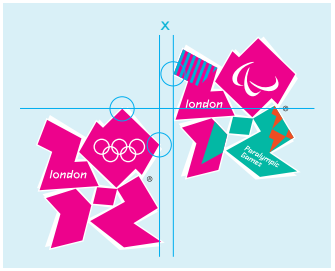
Olympic and Paralympic Emblems — lock-up principle

In some cases it will be necessary to show both Olympic and Paralympic Emblems together on a single piece of communication. In this instance we use a Dual Emblem lock-up principle.

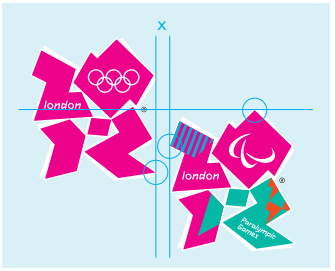
Here are some things to remember when creating a dual Emblem lock-up:

- Both Emblems must be the same size and style (e.g. both have a Buzz or no Buzz).
- The specified clear space between the Emblems (x) is equal to 10% Emblem height (excluding Buzz).
- The specified clear space outside the lock-up is the standard 20% Emblem height (excluding Buzz).

Olympic Emblem left

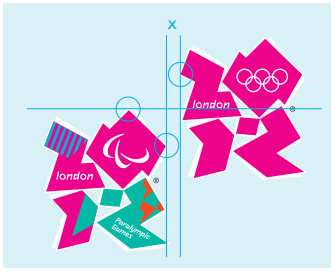


Olympic Emblem below left. Align highest point of Olympic Emblem with baseline of the 'London' logotype.

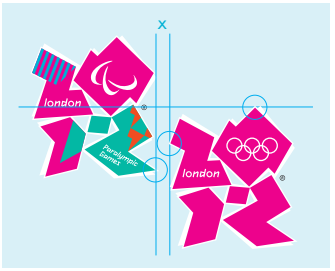


Olympic Emblem above left. Align highest point of Paralympic Emblem with baseline of the 'London' logotype.

Paralympic Emblem left



Paralympic Emblem below left. Align highest point of Paralympic Emblem with baseline of the 'London' logotype.



Paralympic Emblem above left. Align highest point of Olympic Emblem with baseline of the 'London' logotype.

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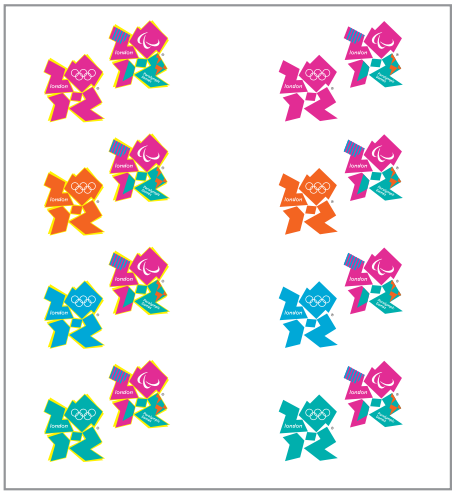
Olympic and Paralympic Emblems – colour

Shown here are the approved colour combinations for the Emblems used on different coloured backgrounds. The Emblems can also be used on imagery, subject to the clear space rules set out on pages 62-63. Some basic rules are as follows:

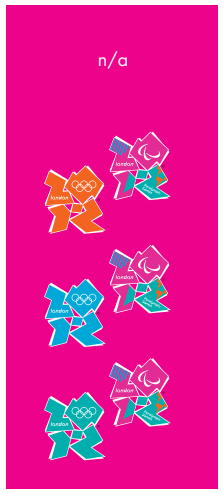
- When used on a white background Emblems can be used with a Yellow Buzz, or no Buzz at all.
- Emblems use a white Buzz when used on coloured backgrounds.

Special usage

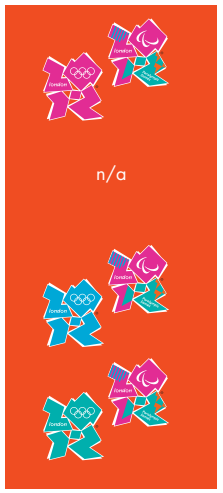
- For usage of 'Buzz only' Emblems please refer to the London Olympic Emblem guidelines.
- The black mono Emblem with a white Buzz can only be used on a solid black background.



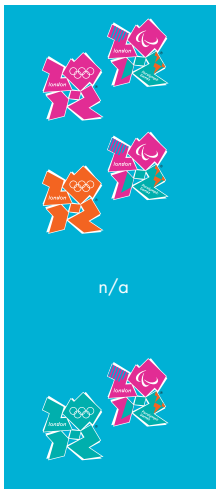
White background



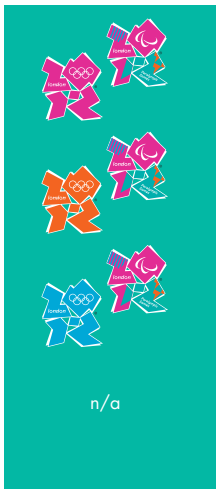
Pink background



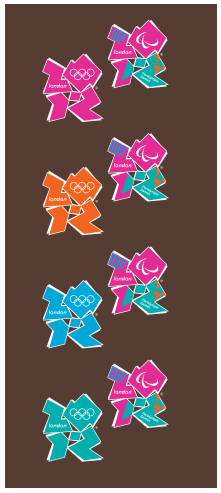
Orange background



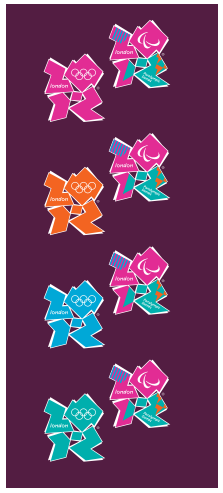
Blue background



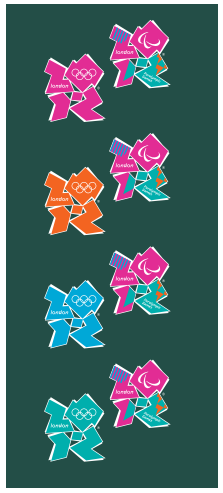
Green background



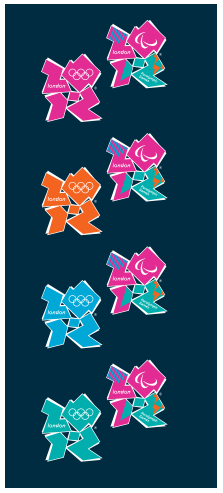
Brown background



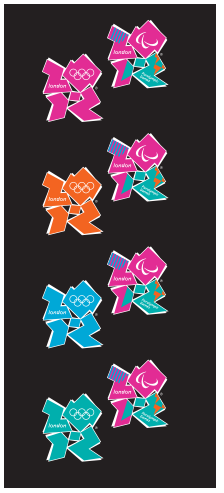
Burgundy background



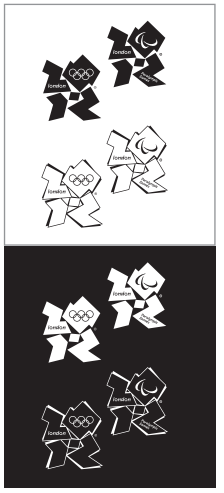
Dark green background



Dark blue background



Black mono background



Black only Emblems

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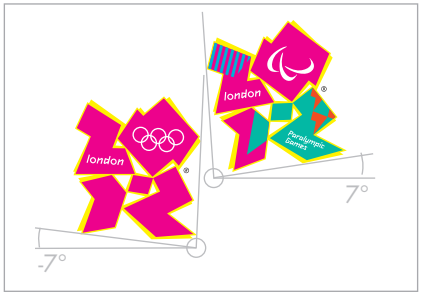
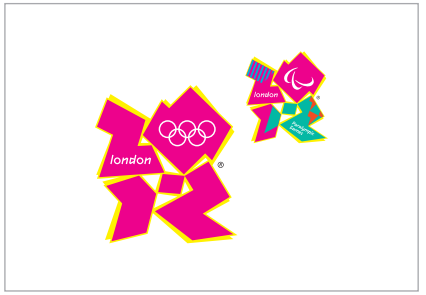
Olympic and Paralympic Emblems – don't do this

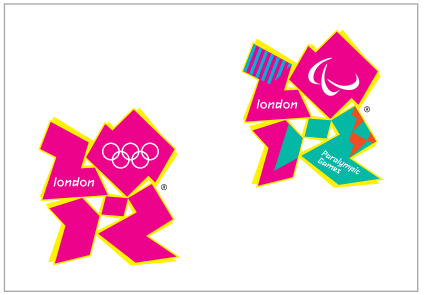
To maintain a strong, distinctive brand it is important to use our basic elements in a consistent way. Here are some examples of what we cannot do with dual Emblem relationships:

1. Don't rotate Emblems.
2. Don't use different Emblem sizes together.
3. Don't change the clear space distance between the Emblems.
4. Don't position Emblems so that they obscure text or any important elements of the background image.
5. Don't align Emblems horizontally.
6. Don't align Emblems vertically.
7. Don't mix Emblem styles – if using one Emblem with a Yellow Buzz then both Emblems must have a Yellow Buzz.
8. Don't allow the Emblems to overlap each other.
9. Always use one Paralympic Emblem and one Olympic Emblem, never two of the same Emblem.



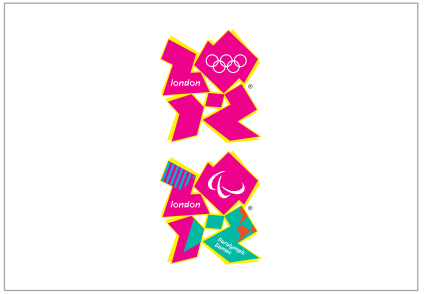
1.

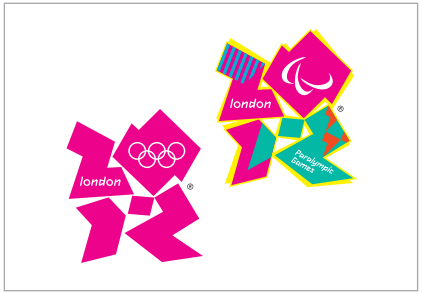

2.

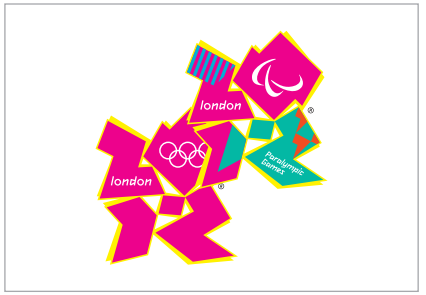

3.

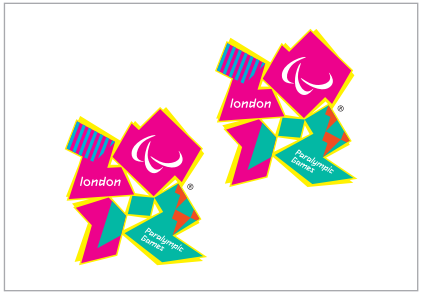
4.

5.


6.


7.


8.


9.

Examples shown for illustrative purposes only.

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Colour

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Colour specifications – print and screen

The London 2012 colours communicate the spirit of London 2012 through their energetic and youthful tones. Use singularly and in combinations to build an ownable visual language instantly recognisable and unique to the London 2012 Games.

For consistency always use the colour specifications given here rather than any standard breakdowns. Always visually match to a current Pantone® swatch book for accuracy.

Wherever possible use only solid colour for our brand materials. Tints of our brand colours should only be used in exceptional circumstances and is restricted to use in graphs and tables. Please see page 72 for more information on using tints.

* Note: Yellow should only be used as a highlight colour and never a primary background colour.

Special use Gold and Silver

For further information on the use of gold and silver, please refer to the London 2012 Olympic and Paralympic Emblem guidelines

Print stock

We use recycled or sustainable resources, our recommended print stock is Robert Horne Revive and Revive Silk. All stocks should contain a minimum of 75% recycled materials. Please refer to the Sustainable Sourcing Code on our website for further information.

HEX values

These are the HEX values for core London 2012 use on graphics only. When using these as text, or text on these colours, additional rules apply. Please see the online guidelines for more information.

Brights

Pink
match to PMS® 232
C:0 M:100 Y:0 K:0
R:223 G:0 B:148
HEX: DF0094

Orange
match to PMS® 171
C:0 M:85 Y:100 K:0
R:255 G:85 B:0
HEX: FF5500

Blue
match to PMS® 312
C:90 M:0 Y:15 K:0
R:0 G:153 B:255
HEX: 0099FF

Green
match to PMS® 3265
C:75 M:0 Y:45 K:0
R:0 G:187 B:153
HEX: 00BB99

Mono

Yellow*
match to PMS® 3945
C:0 M:0 Y:100 K:0
R:255 G:235 B:0
HEX: FFEB00

Black
match to PMS® Process Black
C:0 M:0 Y:0 K:100
R:0 G:0 B:0

White
C:0 M:0 Y:0 K:0
R:255 G:255 B:255

Darks (additional colours for background use)

Burgundy
match to PMS® 5195
C:15 M:70 Y:0 K:75
R:68 G:25 B:59
HEX: 44193B

Brown
match to PMS® 411
C:0 M:30 Y:30 K:80
R:74 G:41 B:34
HEX: 4A2922

Dark Green
match to PMS® 5477
C:50 M:0 Y:33 K:76
R:19 G:53 B:51
HEX: 133533

Dark Blue
match to PMS® 3035
C:100 M:30 Y:19 K:78
R:0 G:65 B:83
HEX: 004153

Exceptional use

Gold
match to PMS® 871

Silver
match to PMS® 877

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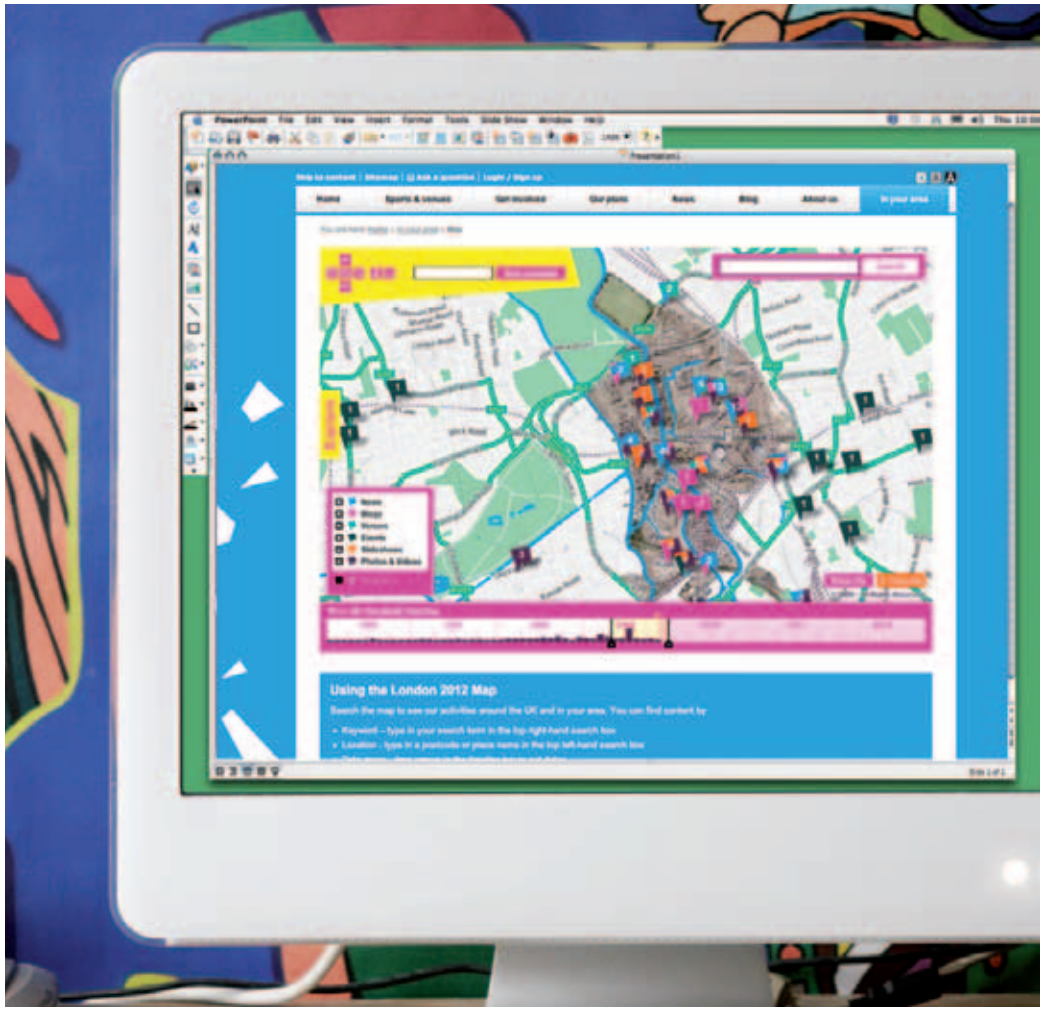
Colour specifications – print and screen



Examples shown for illustrative purposes only.

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Colour specifications – paint and textiles

Brights

Pink
Textiles match to:
Fandango Pink 17-2033 TPX
Dulux paint: Sirocco, 1080 R
RAL ref. 4010

Orange
Textiles match to:
Vermillion Orange 16-1362 TPX
Dulux paint: Orange 0080Y30R
RAL ref. 2004

Blue
Textiles match to:
Blue atoll 16-4535 TPX
Dulux paint: All Aboard 2070B
RAL ref. 670-6

Green
Textiles match to:
Aqua Green 15-5421 TPX
Dulux paint: Meridian 2070G10Y
RAL ref. 710-2

Yellow
Textiles match to:
Blazing Yellow 12-0643 TPX
RAL ref. 1016

Mono

Black
Textiles match to:
19-0303 TPX

Darks

Burgundy
Textiles match to:
Prune purple 19-1608 TPX
RAL ref. 4004

Brown
Textiles match to:
Bracken 19-1015 TPX
RAL ref. 8016

Dark Green
Textiles match to:
Jungle Green 19-5914 TPX
RAL ref. 6004

Dark Blue
Textiles match to:
Legion Blue 19-4324 TPX
RAL ref. 5001

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Colour specifications – paint and textiles

Examples shown for illustrative purposes only.

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Colour specifications – tints

Wherever possible always use solid colour to communicate the vibrancy and energy of the London 2012 brand. To prevent our brand becoming 'muted', tints of our colours should be restricted to use in graphs and tables where they help clarify the presentation of information. Please see examples on page 72.

Only use tints of our core Bright colours (Pink, Orange, Blue and Green). Do not use tints of black or our Dark colours.

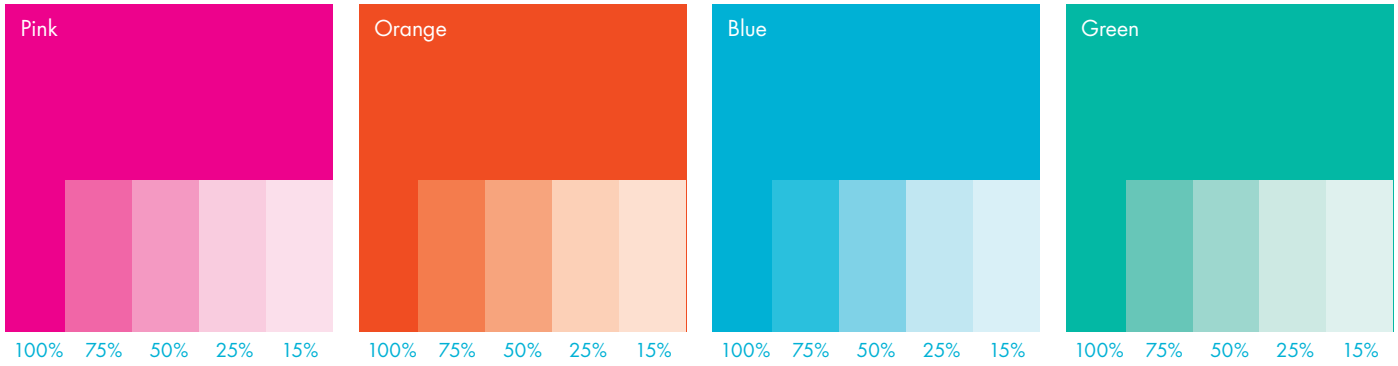
There a few simple rules to follow when using tints in charts and graphs:

- only use tints of our Bright colours.
- only use one Bright colour per chart.
- only use a maximum of four tints of any one colour per chart.
- for greater contrast in diagrams, use white, black or one of our Darks at 100% solid.

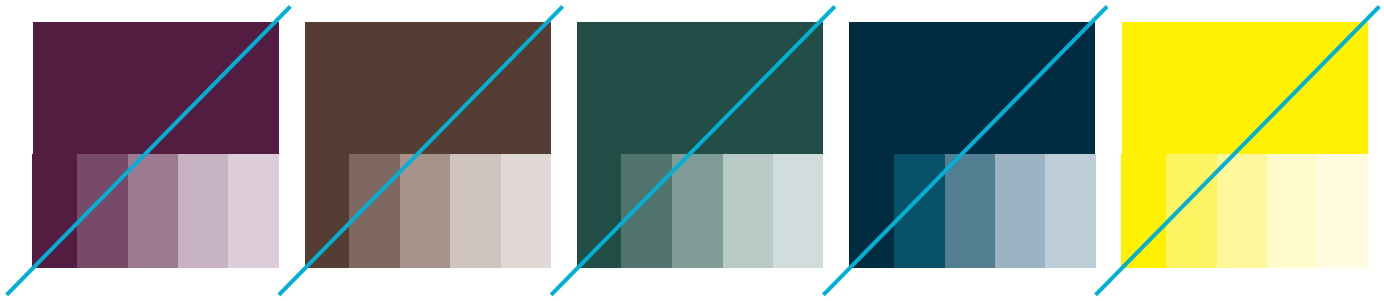
Suggested colour combinations:

- tints of Pink with 100% Burgundy.
- tints of Orange with 100% Brown.
- tints of Blue with 100% Dark Blue.
- tints of Green with 100% Dark Green.

Brights only



No Darks



No Yellow

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Colour specifications – tints

Examples shown for illustrative purposes only.

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2 colour combinations — Brights and Darks

Here are some suggested colour combinations to create well balanced designs. Note: white can be used as a replacement for any one secondary colour.

Note: Yellow should only be used as a highlight colour and never a primary background colour.

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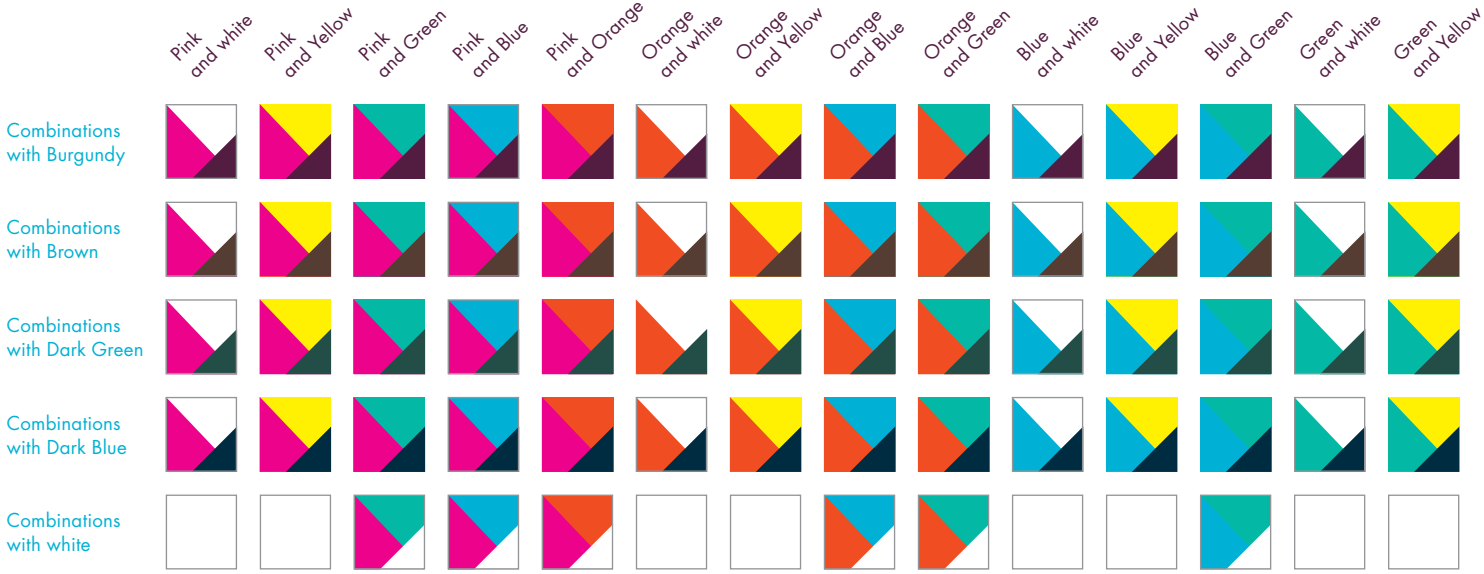
Three colour combinations – Brights and Darks

Here are some suggested colour combinations to create well balanced designs.

Note: white can be used as a replacement for any one secondary colour. Yellow should only be used as a highlight colour and never a primary background colour.



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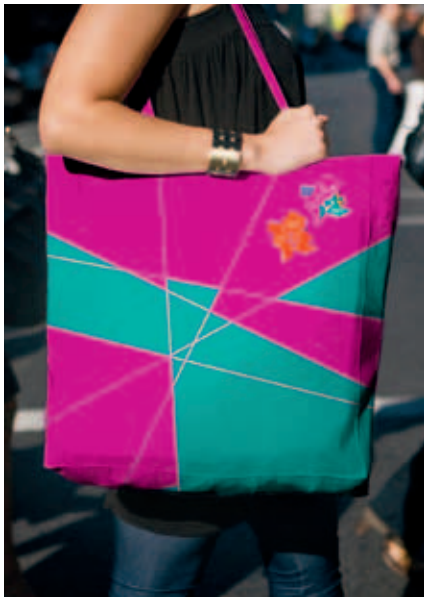
Colour examples – Brights

Passion
Fusce ultricies varius ligula quis congue. Praesent consectetur ullam-corper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus. Donec et euismod est. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec nec turpis at turpis tristique convallis. Maecenas id arcu eget est fermentum iaculis. Vivamus volutpat faucibus erat.
Fusce ultricies varius ligula quis congue. Praesent consectetur ullam-corper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
Lorem ipsum dolor erter iest us the sit vamt quit lorem just pallen tisque vehicula ar augue urna at nisl neierlqe.
Lorem Ipsumus
Lorem ipsum dolor sit amet, conse ctetur adipiscing elit. Quisque pelle ntesque vehicula augue eget volutpat. Ut ut nisl at urna convallis auctor. Fusce ultricies varius ligula quis.
Praesent consectetur ullamcorper ero snon tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
Fusce ultricies varius ligula quis congue. Praesent consectetur ullam-corper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
Donec et euismod est. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec nec turpis at turpis tristique convallis. Maecenas id arcu eget est fermentum iaculis. Vivamus volutpat faucibus erat.
Quisque pelle ntesque vehicula augue eget volutpat. Ut ut nisl at urna convallis auctor. Fusce ultricies varius ligula quis. Donec nec turpis at turpis tristique convallis.
Fusce ultricies varius ligula quis congue. Praesent consectetur ullam-corper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
tristique convallis. Maecenas id arcu eget est fermentum iaculis. Vivamus volutpat faucibus erat.
Fusce ultricies varius ligula quis congue. Praesent consectetur ullam-corper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
Donec et euismod est. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec nec turpis at turpis tristique convallis. Maecenas id arcu eget est fermentum iaculis. Vivamus volutpat faucibus erat.
Fusce ultricies varius ligula quis congue. Praesent consectetur ullam-corper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
ullamcorper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
london



Examples shown for illustrative purposes only.

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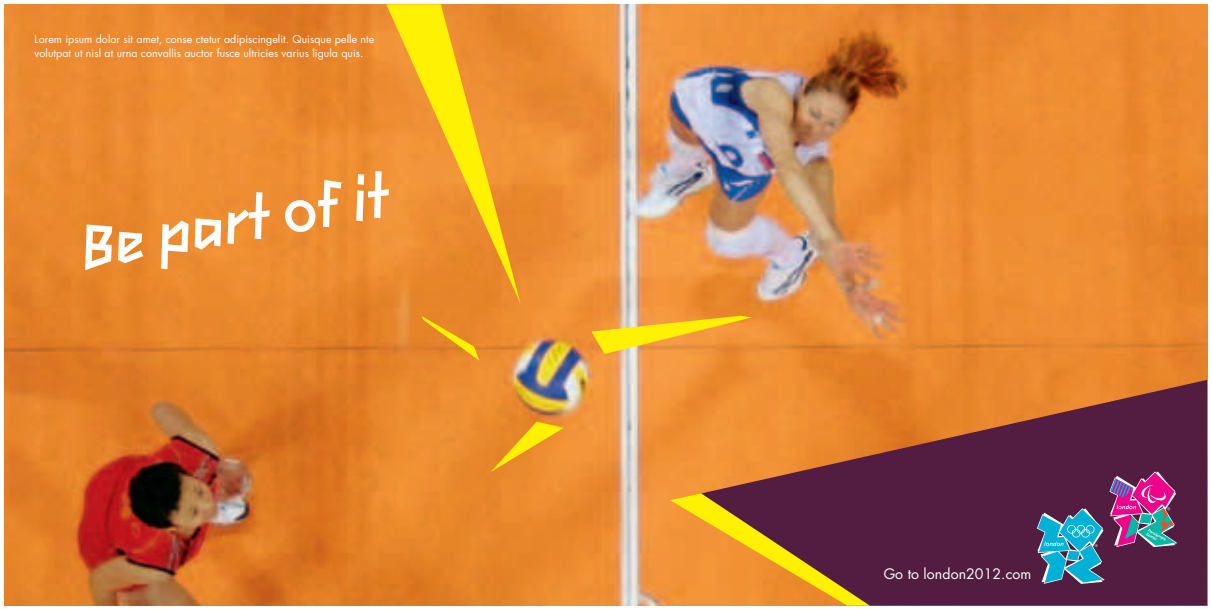
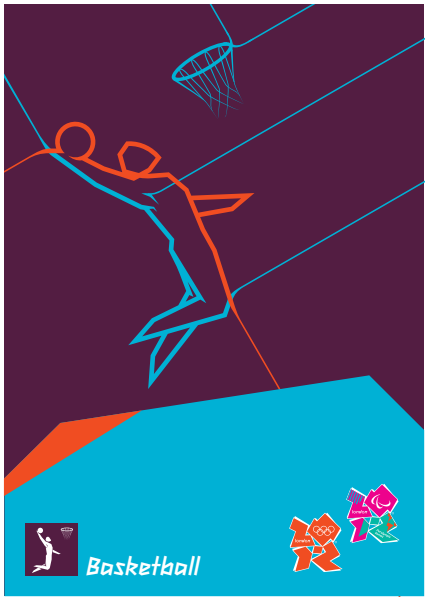
Colour examples – Brights and Darks


Lorem ipsum dolor sit amet, conse ctetur adipiscingelit. Quisque pelle nte volutpat ut nisl at urna convallis auctor fusce ultricies varius ligula quis.
Be part of it
Go to london2012.com



Rowing
Vamet quit just erismas pallentisque vehicula ar augue urna at nisl neqe morc ultirces eget ligu.
Lorem ipsum dolor est us the sit vamet quit just pallentisque vehicula ar augue urna at nisl neqe.

Examples shown for illustrative purposes only.

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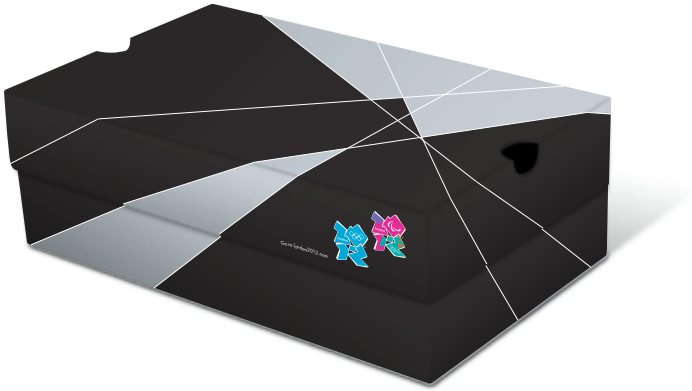
Colour examples – special colours



Examples shown for illustrative purposes only.

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Typography

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Typography overview

Our primary headline font is called 2012 Headline

2012 Headline

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Our main text font for body copy is Futura.

Futura

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Our secondary text font for body copy is Arial, used for desktop printing or on-screen viewing of general office applications.

Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Examples shown for illustrative purposes only.

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2012 Headline

Our primary typeface is 2012 Headline – a unique, contemporary typeface that has been created especially for the brand.

2012 Headline reflects the dynamic geometry and energy of the Emblem. It is for use in all our communications and key messages.

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
()[]{},.:;'...¿¡«»!?‹›"‘’‚“”„—––-_@®©™/*§
#0123456789O
£$¢€¥%‰+−×÷<=>◊≤≠≥±°
ſfffiffifl

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2012 Headline overview

There are three ways to use the 2012 Headline font:

1. Straight 2012 Headline

Straight 2012 Headline is used for pieces of communication where the tone needs to be more formal, such as annual reports, newsletters, and legal documents.

2. Angled 2012 Headline

Angled 2012 Headline is used for most public facing communication and is our preferred style. When using 2012 Headline on an angle, the angle must always be 10°. Leave the heading ranged left to achieve a stepped-down alignment.

3. Staggered 2012 Headline

Staggered 2012 Headline is used for long headings and should be set in two sizes – the larger size used to accentuate the key word or phrase. Staggered 2012 Headline should be manually leaded and lines of text visually balanced to suit the design (see page 85 for examples).

As an alternative, you can also use staggered 2012 Headline with Futura. In this instance the smaller size is set in Futura, and the larger size is set in 2012 Headline.

Setting and justification

Set 2012 Headline as sentence case only (with an initial cap letter). Type should always be ranged left unless staggered.

Leading

Leading should be at 92% of the type size, for example 100pt over 92pt leading. When using 2012 Headline at a very large size, the leading may be reduced further. Always ensure that ascenders and descenders never touch.

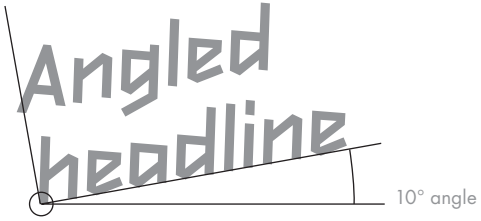
Kerning

Kerning should be set to default or 'Optical'. When used at large size individual kerning of letters will be required.

Examples shown for illustrative purposes only.

1. Straight, left alignment

3. Straight, staggered alignment



2. Stepped-down, left alignment

3. Stepped-down, staggered alignment

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2012 Headline colour combinations

Colour type on a colour background creates energy. However, good contrast is required for the partially sighted. Combinations of colours close to red and green or yellow and blue will also be difficult to distinguish for those with colour blindness.

For optimum legibility in our typography, only use the approved colour combinations as shown here.

There are a few simple rules to follow when using colour combinations:

- Only use two of our brand colours in any one combination.
- Coloured type on a coloured background is best used at a large size, for example, on posters or a single word across a double page spread.
- Any of our brand colours (except Yellow) may be used for type on white backgrounds.
- Never use tints of colour in typography. Use solid colour with strong contrast.

Examples shown for illustrative purposes only.

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2012 Headline examples

Examples shown for illustrative purposes only.

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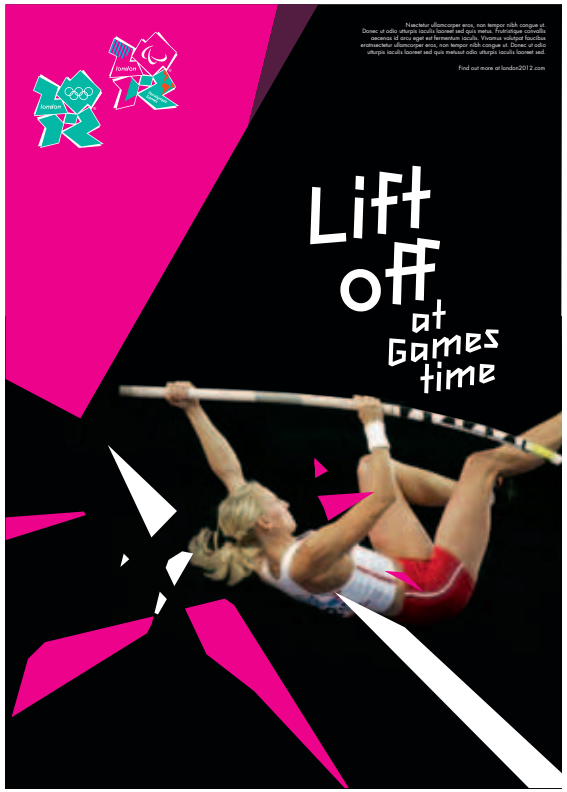
2012 Headline examples



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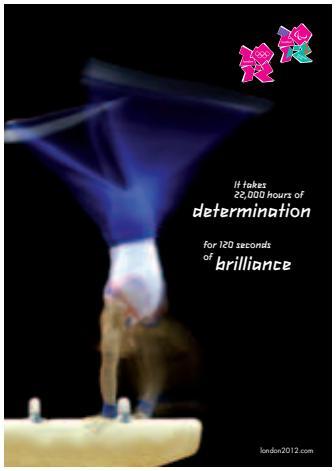
2012 Headline – extra long headings

In situations where there are extra long headings, question whether heading can be shortened. Our tone of voice style is short and punchy, can we communicate the same thing but using less words? If this is not possible, we can stagger the heading.

Staggering Headings

Staggered 2012 Headline is used for long headings and should be set in two sizes – the larger size used to accentuate the key word or phrase. Staggered 2012 Headline should be manually leaded and justified so it is visually balanced in a design.

As an alternative, you can also use staggered 2012 Headline with Futura. In this instance the smaller size is set in Futura, and the larger size is set in 2012 Headline.



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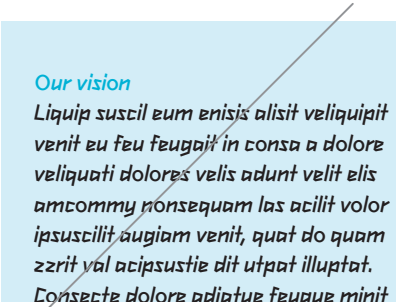
2012 Headline don't do this

To maintain a strong, distinctive brand it is important to use our basic elements in a consistent way. Here are some examples of what we cannot do with 2012 Headline:

1. Don't use 2012 Headline in all upper case.
2. Don't use 2012 Headline in all lower case.
3. Don't use 2012 Headline for body copy.
4. Don't centre 2012 Headline if using more than one word.
5. Don't use 2012 Headline with excessive leading (line spacing).
6. Don't use 2012 Headline with excessive tracking or kerning (either positive or negative values).
7. Don't use 2012 Headline in more than one colour per spread.
8. Don't put 2012 Headline on a solid colour or over an image which makes it illegible or hard to read.

1.

2.


Our vision
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Futura

Futura Book is our typeface for body copy and annotation. It is a clean, contemporary typeface that is easy to read.

We use Futura Book in upper and lower case, always ranged left and hanging from the top margin. Futura Book can be reproduced in 100% black, white, or any of our Bright colours. We do not use our Dark colours for body copy.

Paragraph headings

Futura Book and Heavy can be used for sub-headings, to create standout a different colour from the body copy may be used.
Sub headings should be set the same size as body copy.
Never use more than two colours in any one typographic spread.

Bullet points

Always use en dashes (–) rather than bullet points (•).

For more detailed information on how to use and set Futura please refer to the Literature Guidelines.

Futura

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Dive
into the Games
What will be happening in your local area at Games time.
Lorem Ipsumus
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Quisque pellentesque vehicula augue eget volutpat. Ut ut nisl at urna convallis auctor. Fusce ultricies varius ligula quis.
Praesent consectetur ullamcorper eros non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
Fusce ultricies varius ligula quis congue. Praesent consectetur ullamcorper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
Donec et euismod est. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec nec turpis at turpis tristique convallis. Maecenas id arcu eget est fermentum iaculis. Vivamus volutpat faucibus erat.
Fusce ultricies varius ligula quis congue. Praesent consectetur ullamcorper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
tristique convallis. Maecenas id arcu eget est fermentum iaculis. Vivamus volutpat faucibus erat.
Fusce ultricies varius ligula quis congue. Praesent consectetur ullamcorper eros, non tempor nibh congue ut. Donec ut odio ut turpis iaculis laoreet sed quis metus.
Donec et euismod est. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec nec turpis at turpis tristique convallis. Maecenas id arcu eget est fermentum iaculis. Vivamus volutpat faucibus erat.
www.london2012.com

Transforming a generation
London 2012 gives us the single biggest opportunity to change lives around the country.
Building facilities
London 2012 gives us the single biggest opportunity to energise the country, to get people involved and engaged with sport, with their local communities. The Government has already committed to increased investment in sport. Staging the Games will speed this up. It will accelerate the provision of the world-class sports infrastructure needed across the UK. After the Games East London will be left with five brand new facilities for the use of the community and for elite athletes. And other venues will be designed to be temporary – so they can be dismantled and rebuilt across the UK, helping to ensure that the whole of the UK benefits from the Games.
Shaping environments
The Olympic Park itself will revive one of the most deprived areas in London. 500 acres will be transformed with new facilities, new infrastructure and restored natural ecology. It will create the largest urban park in Europe in over 150 years – a place the size of Hyde park. Waterways will be revived and wildlife encouraged. The Olympic Village will create some 9,000 new homes – many available for key workers.
Creating employment
The Games will bring employment to the area and across the UK. The Park alone will create some 12,000 new jobs. The redevelopment of the area and the improved transport will draw in many new businesses and so create further opportunities.
Thousands of companies across the UK will benefit from the supplying the goods and services that the Games will need.
Building participation
Around the country, we will be recruiting volunteers. We estimate some 70,000 will be needed. A huge number. And a huge opportunity. Their roles will be many and varied – from assisting at venues to working with the media, to participating in the medal ceremony. Volunteering will get people right into the Games. Directly involved. Responsible for making our Games a real success.
15

Example shown for illustrative purposes only.
Literature templates are available to help you – please use them.

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Arial

We use Arial for desktop printing or on-screen viewing of general office applications such as letters, faxes, emails, presentations, web pages and newsletters.

Arial is an easy-to-read typeface that is readily available on all computers. Text for most office applications will generally appear in black (letters, faxes etc.) but colour from our palette may be used selectively and where appropriate (for example, a heading on a website or text in a PowerPoint presentation).

When using colour, always ensure sufficient contrast between type and backgrounds for maximum legibility.

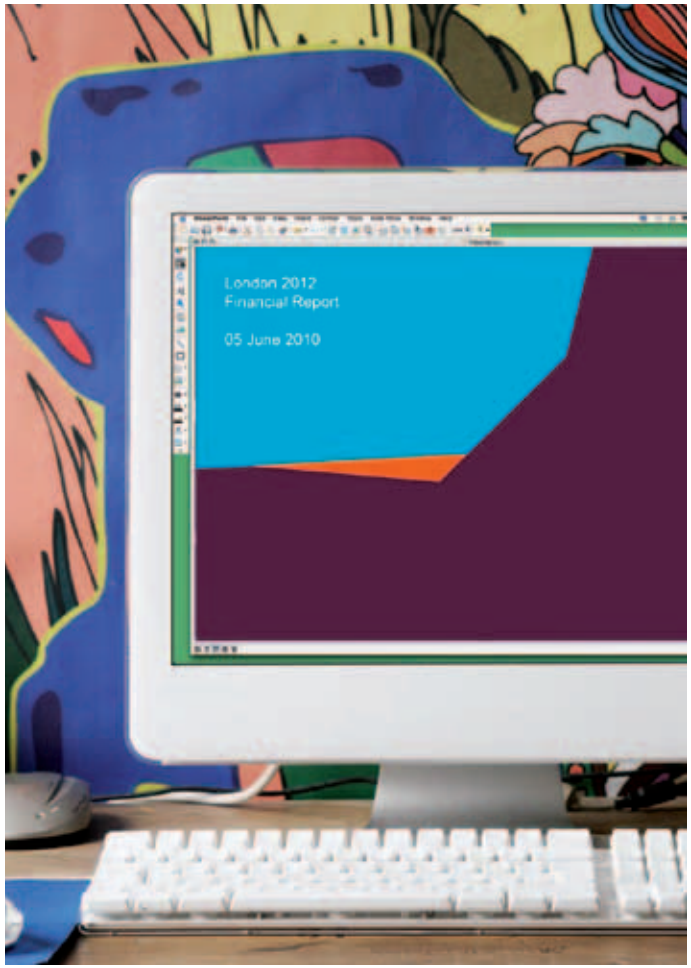
Paragraph headings

Arial Regular and Arial Bold can be used for sub-headings, to create standout a different colour from the body copy may be used. Sub headings should be set the same size as body copy. Never use more than two colours in any one typographic spread.

For more detailed information on how to use and set Arial please refer to the Literature Guidelines.

Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890



Example shown for illustrative purposes only.

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Futura/Arial colour combinations

There are a few simple rules to follow when using colour in our typography. For optimum legibility, only use the approved colour combinations as shown here.

- Only use two of our brand colours in any one combination.
- Coloured type on a coloured background is best used at a large size – small point sizes will not reproduce well, particularly in four colour process.
- Only use our Bright colours (except Yellow) for type on white backgrounds.
- For high reproduction quality of small text when printing in 4 colour process (CMYK), it is recommended that black text on a white background is used.
- Never use tints of colour in typography. Use solid colour with strong contrast.

	Pink background	Orange background	Blue background	Green background	Burgundy background	Brown background	Dark Green background	Dark Blue background	White background	Black background
Pink text									Aa	
Orange text									Aa	
Blue text									Aa	
Green text									Aa	
Yellow text	Aa	Aa		Aa	Aa		Aa			
Burgundy text									Aa	
Brown text									Aa	
Dark Green text									Aa	
Dark Blue text									Aa	
Black text									Aa	
White text	Aa	Aa	Aa	Aa	Aa	Aa	Aa			

April 2010

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Using typography well

We have now reached the halfway point between winning the bid to become Host City and the Opening Ceremony of the London 2012 Olympic Games.
It's hard to believe it's only three-and-a-half years since International Olympic Committee (IOC) President Jacques Rogge opened the envelope containing the news.
Incredible progress has been made in that time and today we are right on track to stage amazing Games that will create real benefits for people across the UK.
Construction on the Olympic Park site is ahead of schedule (see p6-7), and we have achieved two-thirds of our UK sponsorship target – more than any other Host City at this stage. Turn to p12 to discover the latest companies to sign up.
It was during the bid that we set out our aim to use the power of the Games to inspire change.
Today, as I travel around the UK, nations and regions, I am delighted to see how London 2012 is already having a positive impact on people's lives. Find out more on pp4-5.
This is the year that London 2012 moves into serious delivery mode. It's time to start coming out of the ground and for plans come off the drawing board to be put into practice.
My team and I move forward with energy by our journey so far and with renewed confidence that London 2012 will be a massive success.
Sebastian Coe
Chair, LOCOG
Double Olympic gold medallist

The Royal Parks is responsible for managing 5,000 acres of historic parkland in and around the capital and will host competitions in a number of parks, including Greenwich Park, as part of the Games.

Handball Arena
Stage is set for London 2012 Sailing
Aquatics Centre
Sailing in London 2012
Stadium progress hits new heights

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Futura/Arial don't do this

To maintain a strong, distinctive brand it is important to use our basic elements in a consistent way. Here are some examples of what we cannot do with typography:

1. Don't use Futura or Arial for large headlines.
2. Don't use more than one colour in body copy, unless highlighting a headline or paragraph heading.
3. Always ensure sufficient contrast between text and background for legibility.
4. Don't range typography right.
5. Don't mix typefaces in paragraphs or quotes.
6. Don't fill the whole page with text. Clear white space is always needed.
7. Don't use our Dark colours for body copy – if a Dark colour is needed, black will reproduce better and be cheaper to print. Dark colours may, however, be used to accentuate sub headings.

1.

2.

2012 is London's year. The world's eyes will be on us. Much will be expected of us. London's Olympic Games and Paralympic Games will draw on what's special about our City and our nation to create a Games like never before.

3.

2012 is London's year. The world's eyes will be on us. Much will be expected of us. London's Olympic Games and Paralympic Games will draw on what's special about our City and our nation to create a Games like never before.

4.

5.

6.

7.

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Imagery

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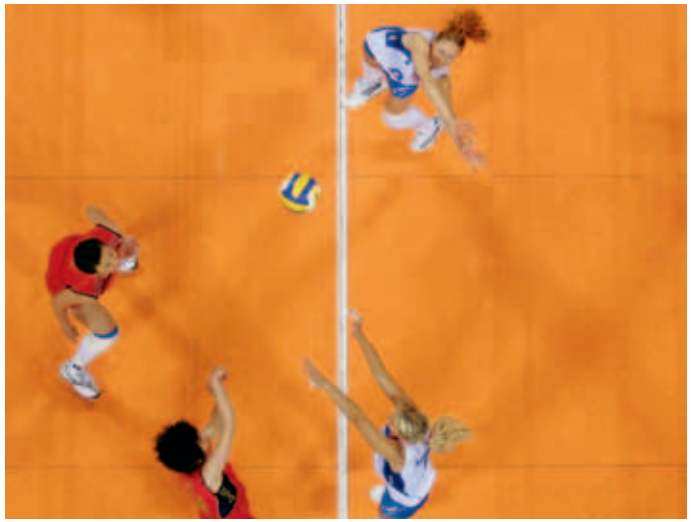
Imagery principles

Whether you are commissioning photography or using sourced imagery, bear in mind that images must…

Think about the crop and staging…



Example shown for illustrative purposes only.

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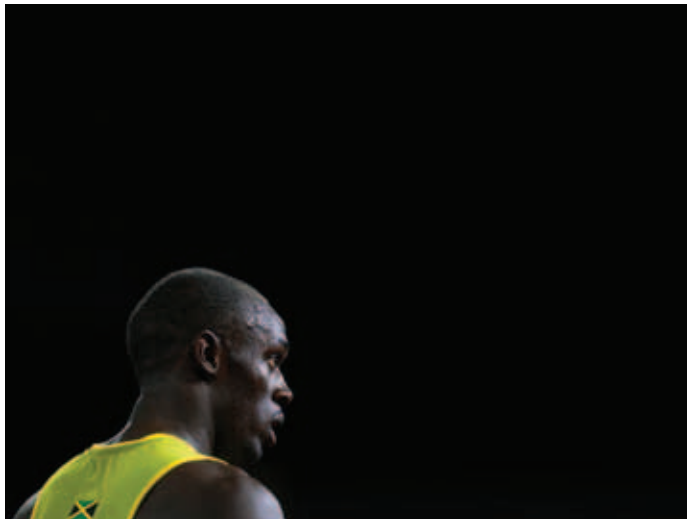
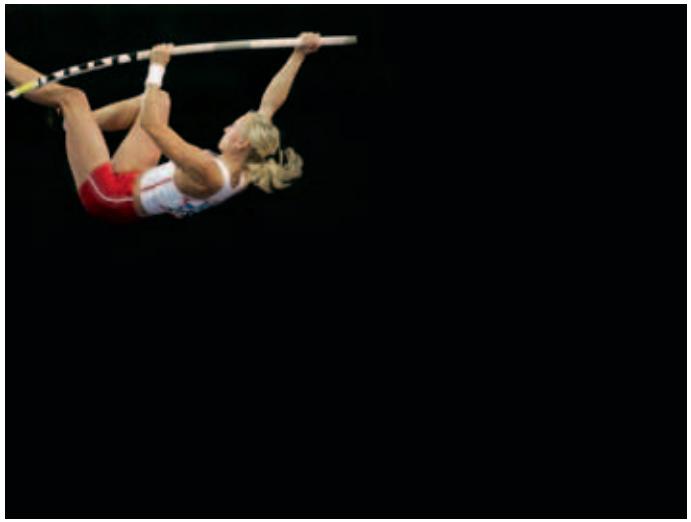
Imagery principles

…be dynamic with the content.
Scale can help…





Example shown for illustrative purposes only.

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Imagery principles

…capture emotions…

Example shown for illustrative purposes only.

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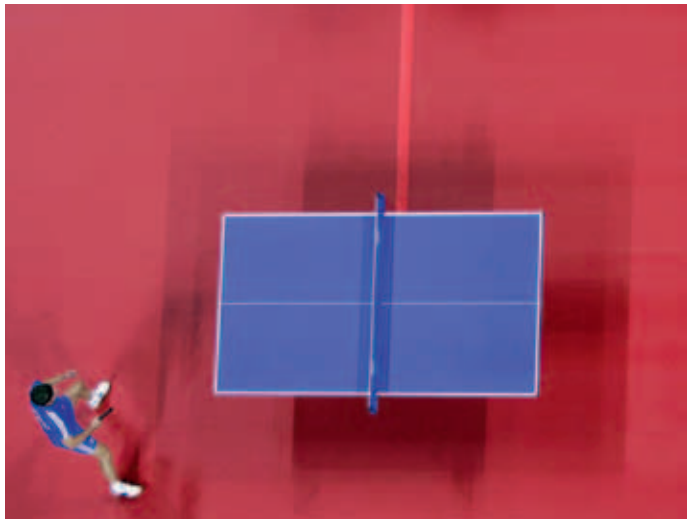
Imagery principles

…explore the use of colour in the imagery…



Example shown for illustrative purposes only.

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Imagery principles

…play with details…

Example shown for illustrative purposes only.

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Imagery overview

Whether you are commissioning photography or using imagery from Media Manager, images fall into these distinct categories:

- People.
- Places.
- Objects.

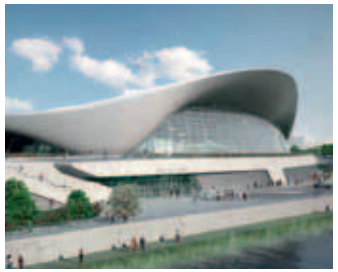
Over the next few pages are the main principles to consider when sourcing and using imagery.

People

Athletes
Portraits of iconic sports individuals and teams, capturing movement, energy and passion.

People in the community
Portraits of individuals and groups within the community, capturing, youthful energy, passion and diversity.

Places



Places
Sporting venues or other iconic places

Objects

Iconic objects
Still life of iconic sporting and cultural objects that capture the essence of the Olympic and Paralympic values.

Example shown for illustrative purposes only.

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Imagery – athletes

Portraits of iconic sports individuals and teams, capturing movement, energy and passion.

Capturing Emotion

Focusing in on the emotion of the athlete and action.

Capturing Physical movement

Interesting crops, simple compositions, bold colours, showing movement, energy and passion.

Example shown for illustrative purposes only.

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Imagery – people in the community

Portraits of iconic sports individuals and groups in the community engaging in a London 2012 activity, capturing youthful energy, passion and diversity.

Composing an image

Interesting crops, simple compositions, showing movement, energy and passion.

Using colour

Imagery must be bright and colourful. Enhancing the brightness and contrast and image saturation can achieve this. Be careful not to over saturate as images need to still look real and natural.

Example shown for illustrative purposes only.

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Imagery – places

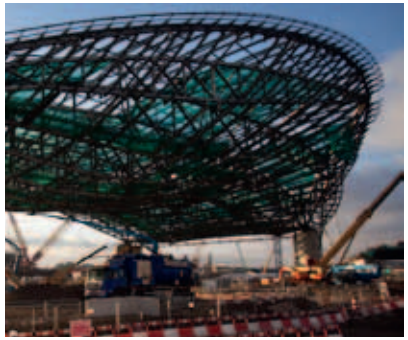
Views of iconic Olympic and Paralympic venues and locations in the United Kingdom.

Construction Photography

Interesting crops, simple compositions, as simple and bold as possible.

Places Photography

Interesting crops, simple, bold colours, capture dynamism and energy in compositions.



Example shown for illustrative purposes only.

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Imagery – objects

Still life of iconic sporting and cultural objects that capture the essence of the Olympic and Paralympic values.

Using full bleed images

Interesting crops, simple compositions, bold colours, showing movement, energy and dynamic viewpoints.

Using colour

Imagery must be bright and colourful. Enhancing the brightness and contrast and image saturation can achieve this. Be careful not to over saturate as images need to still look real and natural.

Example shown for illustrative purposes only.

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Cropping images

The applications in this document show examples of using photography in the London 2012 style. Ordinary photos can become more dynamic and interesting by the use of cropping.

Cropping can create drama and focus, and strengthens an images' composition. Removing superfluous elements can create a cleaner, more graphic image which is a more 'London 2012' style.

1. Dynamic composition

A dynamic composition has been created by cropping into an image of the construction site, eliminating unnecessary surrounding detail. The resulting image is cleaner and more graphic.

2. Cropping images into Segments

When cropping into Segments and irregular shapes the same rules apply as to the regular shapes. This can help busy images look more simple and graphic, and create a greater feeling of intimacy.

3. Cropping multiple images

When using multiple images, the simpler the single image is the better they will look together. Move the images around inside the Segments to achieve a more balanced composition overall.

1.

Crop out unnecessary detail to create cleaner more graphic image.

2.

Crop into faces and bodies to capture a more intimate moment.

3.

Crop to simplify images when using more multiple images together.

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Tips for cropping

✗ Crop of image is too small resulting in unbalance

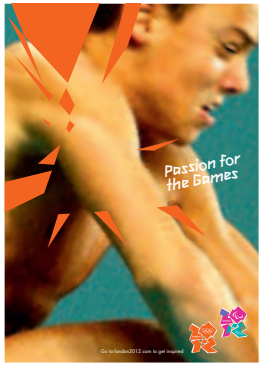
✓ Crop closely to create a cleaner more graphic image.

✗ Don't crop parts of faces out

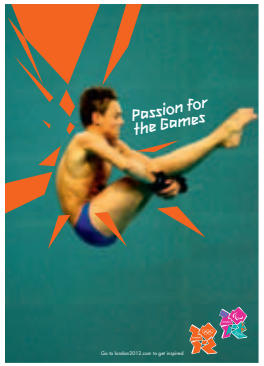
✓

✗ Too much detail distracts the focus of the communication.

✓ Choose interesting focal points that aid meaning.



✗ Don't crop so closely that other elements create clutter.



✓ Choose crops that aid communication.

✗ Don't crop too closely so that detail and context is lost.

✓ Choose crops that show the image context in full.

✗ Ensure that images are not rotated to unrealistic angles.

✓

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Tone of voice

April 2010

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How we sound – considerations

The style of our communication is made up of five key considerations:

1. Athletic in feel

Our communications have an energetic pace and movement. Keep it short and punchy, never slow or plodding. Use simple language with a varying tempo.

2. Inspiring

We aim to motivate others. To encourage people to take part, to join in, at times including a call-to-action or a challenge to do more. We always talk passionately so we fill others with inspiration.

3. Open to everyone

This is everyone's Games. So our communication must be accessible, inclusive and understandable. It must never alienate or discriminate. So we keep it clear and simple and jargon free, using clear, straightforward language.

4. Real and personal

We don't want to sound like a corporation. We want our communication to feel real – human and personal, like a knowledgeable friend talking to you, encouraging you and supporting you.

5. Completely credible

We tell it like it is. Always credible. Speaking factually, backed up by real information, genuine substance; avoid hype and exaggeration.

Sometimes we can't be all these things. We turn up, or down, the elements of our voice in different situations:

- A planning application would focus on being completely credible but the title could be more emotive.
- When we are communicating with the public we will turn up the emotional elements of our voice: athletic and inspired, and open to everyone.

If we bear these elements in mind when writing we will ensure our copy and 'our voice' consistently feel like London 2012.

Inspiring
- Aim to motivate
- Use real-life, inspirational stories
- Emphasising participation
- Including calls to action
Athletic in feel
- Use short punchy headlines
- Energetic and positive
- Vary the tempo
Open to everyone
- Accessible and inclusive
- Keep it simple & straightforward
- Using no jargon, acronyms or technical language
Real & personal
- Human and personal
- As a real person would say it
- Voice an opinion & challenge
Completely credible
- Credible and factual
- Backed up by real facts
- Avoiding hype and exaggeration

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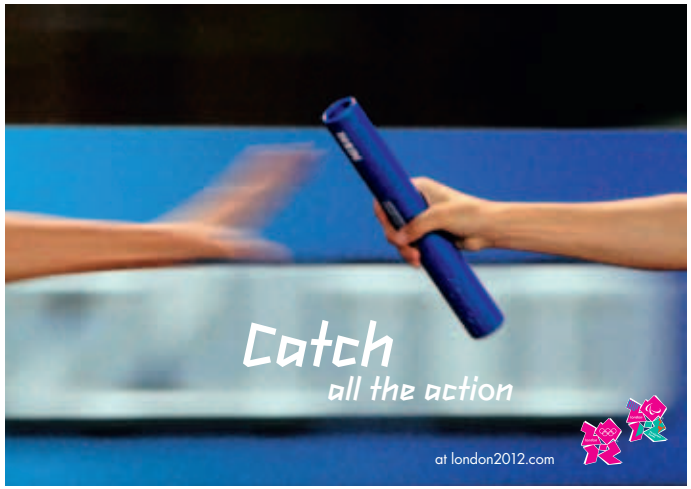
How we sound – examples



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Contact details

For more information or questions about these guidelines, please contact:

Brand and Marketing Department

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One Churchill Place,
Canary Wharf,
London E14 5LN

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Fax +44 (0) 203 2012 001

brand.support@london2012.com

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